

NOVELLO'S ORIGINAL OCTAVO EDITION.

EDEN

A DRAMATIC ORATORIO

IN

THREE ACTS

THE POEM WRITTEN

BY

ROBERT BRIDGES

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

C. VILLIERS STANFORD.

(OP. 40.)

PRICE FIVE SHILLINGS.

Paper boards, 6s.; Cloth, gilt, 7s. 6d.

LONDON AND NEW YORK

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PREFATORY NOTE.



THE Solo parts in this Oratorio should be distributed as follows:—

ANGEL OF MUSIC	}	...	...	...	<i>First Soprano.</i>
EVE					
ANGEL OF POETRY		...	...	...	<i>Second Soprano.</i>
ANGEL OF VISIBLE BEAUTY		...	...	...	<i>Contralto.</i>
ANGEL OF THE EARTH	}	...	...	...	<i>Tenor.</i>
ADAM					
ANGEL OF THE SUN	}	...	...	...	<i>Baritone.</i>
MICHAEL					
SATAN	...	...	...	...	<i>Bass, or Bass-Baritone.</i>

Chorus of Angels, Devils, Furies, All-Seers, &c.

VOX CHRISTI.



The Quintet in No. 8 for the Angels of the Five Planets can be assigned to the Principal Soloists, with the exception of the Tenor part, which can be sung by a Tenor from the Chorus. The parts of the Two Angels in No. 18 should be assigned to the Second Soprano and Contralto Soloists. The Vox Christi is to be sung by six Baritones of similar quality in the Chorus, standing, if possible, near the Organ.

The singer who takes the part of Satan must not undertake any other part.

It is suggested that, in performances of this work, where the room admits of the arrangement, the usual position of the Chorus singers be reversed: the Sopranos and Altos being placed above the Tenors and Basses.

In performances where a reduced number of Soloists are necessary, the Contralto can be dispensed with. In this event the Quintet in No. 3, the Contralto music in the same number, and the parts of the Two Angels in Nos. 18 and 21, must be sung by a small Chorus.

The longest pause in the Oratorio should be between Acts II. and III. A short pause should be made between Acts I. and II., and between the first and second parts of Act III.

EDEN.

ACT I.—HEAVEN.

No. 1.—PRELUDE.

No. 2.—THE ANGEL OF THE EARTH HAS HEARD FROM THE EARTH THE SINGING OF THE ANGELS IN HEAVEN, AND COMES TO JOIN.

Angel of the Earth.

Hark ! What solemn joy
On the wonder-shaken ways
Of the airy firmament,
Spreading down to the earth,
Hath drawn me hither intent !

'Tis angel voices, that frame
In the all-delighting Creator's praise
The hymn of man's birth.

Hark ! It is come. Ah, near
It cometh : O hark ! I hear
The eternal name.

HYMN OF THE ANGELS.

All Angels.

God of might ! God of love ! God of light !

I. Seraphs.

We, Thy love-kindling fire.

Cherubs.

We, Thy all-wise desire,

Thrones.

We, Thine enduring might,

All.

Adore Thee only, that art as Thou art,
God of might, God of love, God of light.

II. Virtues.

We, of Thy beauty bright,

III. Angels.

We, warriors for Thy right,
Who shield from heaven's heart
Evil o'erwhelmed in fiery night,

All.

Adore Thee only, that art as Thou art,
God of light, God of love, God of might.

No. 8.—DIALOGUE OF THE ANGELS.

Angel of the Earth.

What new delight, ye angels, hath woven your
voices,

That, as they cease,
The floating music rejoices
Heaven's perpetual peace ?

Angel of the Sun.

To me hath He given the charge of the sun
To fill man's life with desire,
And flood his days as they run
With the gay breath of his fire.

Angel of the Earth.

Lovely flowers at thy smile
Spring from the dusky sod,
Whose wonder awaited awhile
The purpose of God. .
But what is man ?

Angels of the Planets.

We on the orbits of the wandering spheres
Our secrets bright
Tune to thine ears,
And glorify man's night
With far-removed light.

Angel of the Earth.

I watch your courses from my throne, and see
Your eyes are bent on me.
But what is man ?

Angel of Visible Beauty.

A voice spake also to me
From the highest, Behold !
My Virtue go forth, inhabit the land and sea ;
Thy vesture of broken light shall be,
And thy crown of gold.

Angel of the Earth.

Gloriously art thou clad, as thou art fair :
Thy beauty is everywhere.
But what is man ?

Angel of Poetry.

Me also He callèd, and said
O Muse of my spirit descend,
And dream in the heart of the man I have made
My thoughts without end.

Angel of Music.

And unto me He spake,
Go wave thy rod in the azurous air ;
The breath of his life into music shake,
That his love and joy find speech, and his prayer
A pathway to take.

No. 4.—MADRIGALE SPIRITUALE.

All Angels.

Flames of pure love are we,
Echoes of God's decree,
Lovers of what He maketh : O sing His praise.
But man, while so he willeth to be,
A God is he,
Maker of what he loveth,—O sing his praise—
In His image array'd,
Who in a creature hath a creator made,

No. 5.—A SONG OF GOD'S LOVE.

Angel of the Earth.

My sphere slowly turneth
Thro' night and day :
With fourfold jewels burneth
Her robe of airy array ;
An Emerald gemming of herb and tree,
A sparkling Sapphire of summer sea,
Her ripeness gloweth a Ruby of ruddy light,
Her winter Diamonds flash to the stars of night :
And out of the billowy cloud
Steals to my ear
The song of the sphere,
A thought of voyaging, born of beauty aloud.

(THE SONG OF THE EARTH.)

O Maker, if all Thou madest were but for me,
Thy sun for my day,
The starry mantle of space to enfold me,
Thine angels to guard, Thy strength to uphold me,
And I to receive and obey !
Since Thou alone art He
That worketh in secret and openly,
And nothing in vain ; then I for Thee
I am, and ever will be
Thy only beloved.

No. 6.—CHORUS ON MAN'S FREE WILL
AND ENVY OF HIS CONDITION.*All Angels.*

A Spirit he for triumph high,
Arrived in rays of beauteous life
Our fixed loves in peace for ever free
By free desire to multiply.
O man, thou may'st with thy Creator vie :
Consider, consider
If to excel be worthy thine endeavour.

Let all Thy works, O God of might and love,
Praise Thee for ever :
As we, Thy heavenly works, praise and adore :
Let man evermore
Praise Thee for ever.

God of might ! God of love ! God of light !

END OF ACT I.

ACT II.—HELL.

No. 7.—CHORUS OF IMPATIENT FIENDS
AWAKENING SATAN FROM HIS
SLEEP.*All Devils.*

Satan, Satan, awake ! Satan, awake !
Thy hosts are idle on the clanging shore
Of the sulphury lake. Its hollow cup
O'erboils with cries that split the fiery welkin.
Awake ! if by those yelling lightning clefts
We may slip forth to invade the heaven and soil
The glory of God. Awake, Satan, awake !
Our starvèd furies feed, our clawing lust
Satiates, that hate may thrive. Satan, awake !

No. 8.—THE AWAKENING OF SATAN.

Satan.

I awake.

Devil.

The king awaketh from his groaning sleep.

Satan.

I awake.

Devil.

As smoke and fire from a far mountain cone
Burst suddenly forth—the ear awaits the sound

Satan.

I have dreamed a curse on God ; the ruin of all.

All Devils.

Ho ! ho ! attend !
Silence ! attend !

No. 9.—SATAN'S DREAM.

Satan.

In the visions of God that vex my spirit,
I saw the joy, and heard the song, whose echo
Sometimes makes vibrate here our iron vault :
Him now they praised for a new creation,
Higher than they, a left arm against us,
Called man ; to breed as we, but in a world
Of beauty, a wealth extravagant of space,
To serve Him as they will : His spirit with matter
God mingling made ; obedience so to steal
From the first forms of His disposing will.

No. 10.—CHORUS.

All Devils.

Ha! ha! Cease!

'Tis good thou tellest not evil. Shew us not
The praise of God: we will not hearken. Ha!
All that He made we hate, as our forefathers
Hated: What He maketh we hate, and what
He shall make shall be hate for evermore.

Ha!

We will not hear thee. Ha!

No. 11.—DIALOGUE OF THE DEVILS
WITH SATAN.*Satan.*

So hate ye and hiss Him aye. But hearken,
fiends:

In the Creator's scheme I spy a blot.

What think ye? If spirit and matter are joined
in one,

How shall not spirit eternal pine and falter?

All Devils.

Ho!

The spirit will falter and pine.

Satan.

The senseless lump

May turn to corruption.

All Devils.

Ho! The senseless lump

May turn to corruption.

Satan.

Ours is the earth;

Ours is the soul of man, I have spied a blot

In God's new world. 'Tis bad, and belongeth
to me.

No. 12.—CHORUS OF SATISFIED
FIENDS.*All Devils.*

Ours shall man be, and all his generations,

For ever and ever ours: ours is the prize.

He shall hate God and good. He shall love us
and ill.

Here shall he dwell, and have delight in hell;

He here for ever, and all his generations,

For ever and ever coming, cursing God,

And serving thee for ever, Hell without end.

No. 18.—SATAN PROPOSES HIS DESIGN.

Satan.

I will go forth, and win his boasted will.

I will disguise: I will lie and deceive;

Will fawn; crouch; bow down at his feet; will
cringe;

Smile; flatter his wandering eye; his mar-
velling ear

I will beguile; will snare his taste, his tongue,
His nostrils, his fine touch will cozen and cheat,
Betray, undo to ruin; I will delude
His beating heart, and his mechanical mind
Of reason o'erreach, mislead, spoil, ravel, and
fool.

I will go forth, &c.

No. 14.—THE PRAISE OF SATAN.

All Devils.

Praise, Óho! praise to thee, thou king of hate;
Ancient of Chaos, essential flower of night;
That wrappeth in darkness, burnest with fire;
that marrest

Beauty; that sappest strength; that broodest
delighting

For ever in ever-increasing desolation.

Forth go thou: lead us forth; thine armed
fiends

Let loose. Thy power extend. Be God's new
world

Blasted with war and pain. Be all destroyed
But strife and sin and thee to reign for aye;

King of death! King of hate! King of night!

[*Echo of angelic song faintly heard in the vault.*]
God of might! God of love! God of light!

All Devils.

Ha! ha! cease!

END OF ACT II.

ACT III.—EARTH.

PART I. THE FALL.

No. 15.—MORNING HYMN AND LOVE-
SONG OF ADAM AND EVE.—*Adam*
*and Eve.**Adam.*

On the garden of earth arise, O Sun,

My world of joy display:

Come, cloke night's sleepless eyes

With the blue robe of day.

To the eyes of earth thou arisest; they shine;
Thou shewest their way.

Thy glance o'ertaketh the streams in their
flight;

They drink of thy ray.

Eve.

The awakening flowers their heads of light

Uplift in the shades.

Birds arouse their hymns of delight

On the paths of the glades.

Adam.

As a song-bird is the voice of thy love
In the Paradise of my heart,

Eve.

Stréngth, light to my world of joy
As the sun thou art.

Together.

The waters are bright, the flowers are awake,
The sun is above.
Birds hush their songs: 'tis day
In the garden of love.

No. 16.—EVE SEES AND FOLLOWS THE
SERPENT.—*Adam and Eve.*

Eve.

Behold! what beauty glideth
Down from yon branching tree!
He coileth round: he hideth
Under the flowers. O see!

Adam.

A brute is he.

Eve.

See thou the sunlight glancing
Upon his motley squame:
His agile tongue forth-dancing,
And eyes of flame.

Adam.

Serpent his name.

Eve.

Bid him stay.

Adam.

He would not stay.

Eve.

Speak to him.

Adam.

He will answer not.

Eve.

Call to him.

Adam.

He would not obey.

Savage ears have they;
Tongues and no speech; minds without
thought.

Eve.

Watch him.

Adam.

He will flee anon.

Eve.

He flieth, follow!

Adam.

He is gone.

Eve.

I will follow.

Adam.

He will lead thee a vain
chase.

Eve.

I will follow.

Adam.

He will head thee in the
race.

Eve.

Follow! follow!

Adam.

He will hide him in the
grasses.

Eve.

Follow! follow!

Adam.

In the thicket where he
passes

He will lead thee a vain chase.

No. 17.—THE TEMPTATION.—*Eve, Satan,
and Chorus of watching Angels.*

Angels.

Take heed, Eve, take heed!

Eve.

A voice I hear
I know not whence, within me or above.

Angels.

Take heed, Eve, take heed!

Eve.

Who bids me fear?

Angels.

Guard her, angels of love:
Satan on earth is come.

Satan.

My home is in this fairest tree:
Its fruit, in thy reach hung,
Untasted but by me,
Hath loosed my tongue.

Eve.

Thou, serpent, was't that spake?

Angels.

Take heed!

Satan.

'Tis I,
Whom thou didst hold brute, mute, and dumb.

Angels.

Give heed, Eve, give heed: to thee we call:
O child of earth, our voice is to thee.

Satan.

Give heed, Eve, give heed: to thee I call:
Child of earth, my voice is to thee.
Am I not comely, too, O fairest of all?
O wisest, I too am wise: hearken to me.

Eve.

In wonder I hearken.

Angels.

Take heed, take heed!

Satan.

On the fair apples as I feed,
I wise and ever wiser grow:
By knowledge is my spirit freed;
All truth I know.

Angels.

Man's speech he taketh:
Himself as God he maketh.

Satan.

THERE IS NO GOD. The heaven and light of
life,
Thy wonder, sprang of chance. Sun, moon,
and stars,
The earth and all thereon, thou and thy man,
Thy river-watered garden, the fair trees,
The flowers, the birds and beasts and lesser
life
Came all of chance from changeful matter's
strife.
There is no God: He whom thou dream'st to
love thee
Is but a shadow of thought. God there is
NONE.
Think Him not, and He is not. Lo! unseen,
Unfelt, unheard, what then is He?—Thou
Art thine own God: wherefore be wise as I
Freely to see, touch, take, taste, as thou list.
Think as I: eat as I.

Angels.

'Tis death: consider!

Satan.

THOU SHALT NOT DIE.

Eve.

Why doubteth my heart? What dream I, to
hear
Forbidding voices?—I will not fear—
Fair is the tree to the eyes,—
Nor planted in vain.—
The serpent hath eaten and liveth:—
He surely is wise:—
Good is the counsel he giveth:—
I will not refrain.
O beauteous fruit, whether for God's own
pleasure
Or of thyself sprung, thou art mine.

Angels.

The heavenly links are broken.
Evil is thought on earth, evil is spoken,
Evil is done.

Satan.

The fruit of wisdom, the tree of pleasure:
Eat, eat: 'tis thine.

Eve.

O sweet to the taste; intense,
Wondrous rapture of sense:
A joy of passion I find
Opening the eyes of the mind
To the truth thou spakest.
Of me, serpent, thou makest
A God indeed.

Satan.

To Adam haste.

Eve.

He too shall taste.

Satan (mocking Angels).

Make speed, Eve, make speed!

Eve.

To him I haste.

Satan.

He too shall taste.

Satan (alone).

Ye boastful angels, eternal tyrants, behold,
Behold, behold!
Adam is fallen, he eateth: no longer now
In Hell to be confined I thither turn,
But thence to draw the friends of death:
hereafter
On earth with men to inhabit evermore;
'Less I with fire or flood or cumbering cold
Destroy God's fanciful fabric and them.—
Farewell.

No. 18.—THE DESCENT OF MICHAEL.— *Dialogue of Angels.*

The Angels that warned Eve.

Eyes, whom the face of God delighteth,
Ye sight of His seeing!
A wonder ye see, not understood;
The earth He willed into being,
His foe to combat inviteth.
Still from our heavenly tower look we down:
The will of His good
Redemption shall crown.

Twin balanced swords of flame descending,
On Michael attending,
What mean ye? who sayeth?

Michael and two Angels.

We may not tarry,
God's will to earth we carry,
Where Adam lamenteth and prayeth.

No. 19.—ADAM'S LAMENT.—*Angels, Adam, and Eve.*

Adam.

Fled are my joy and peace. Why was I made?
Creator of all, why madest Thou me,
A breath in the dust, to be
Of itself afraid?
My pride to be Thine Thou hast reft, the glory
and crown of my head;
My robe of innocence rent; my nakedness
Thou piercest
With fiercest
Fangs of dread.

[Distant thunder heard.]

Shall the mighty lion, his kindness forgetting,
Steal on me in the night to spring and rend me?
Or must I defend me
From the onslaught of eagles, my head
besetting
With furious beak? What fate unshewn
O'ershadows my heart with horrible fears un-
known?

In blackest night I shall be shrouded for ever,
Away from thee, Eve, out of thy sight.
No eyes of love to recall me thence.
Thy weeping eyes shall then be closed in night,
Forgotten in blackness dense,
Where good nor ill cometh: sun shineth there
never,
Nor horrors of soul the darkness can
darken.

[Thunder.

Angels above in the thunder.
ADAM! ADAM!

Eve.
Hearken! O hearken!

Adam.
No other repose. Ye lightning swords of flame
To dust of earth smite me:

[Lightning.

From dust I came.

[Thunder.

Angels above.
ADAM! ADAM!

No. 20.—THE PRAYER.—*Adam and Eve.*

Adam.
Hide, hide from heaven our shame!

Eve.
Nay, seek we God: call on His name,
Since ill we have done.

Adam.
Ill have we done.

Eve.
If thou despair,
How shall He hear our prayer?

Adam.
How hear our prayer?

Eve.
O, Adam, pray:
Speak for us, Adam, say
FATHER of heaven, forgive, restore—

Adam.
Father of heaven, forgive, restore.

Eve and Adam.
Turn not away.
Thy weeping children do not disregard.
Thy work of love with love amend.

Adam and Eve.

Thy making, by ourselves unmade—
In pain and grief, by terror and sorrow marred,
In the dust low laid—
(Together) Create once more;
Bid Thou to honour again arise.
One hope of Thee we crave,
Our broken hearts receive; unto our heavy cries
Bow Thine ear and save.

No. 21.—THE SENTENCE OF EXPULSION.—*Michael, with two Angels, and Adam.*

Michael, with the two Angels.
Adam, thy prayer is heard in heaven.
Thou fal'n most in despair, lament no more.
From Eden tho' thou'rt driven,
Yet unto thee,
And to thy children to be born to thee,
The Earth and all her joy is given.
Take heart, look forth and see!
Lament no more!

Adam.
Angel of God!

Angels.
Lament no more.

Adam.
Of my lament,
When in despair I fell,
I do repent.

Angels.
Thy prayer is heard.

Adam.
Angel of God!

Angels.
Lament no more.

Adam.
In thy word I rejoice,
And in thy voice
I comfort me.
But of my sons tell me, for thou canst tell,
The fault wherein I fell
Shall they too rue, nor in this garden dwell?

Michael and Angels.
Fear not, rejoice at their birth;
For them shall Earth
As Eden be.
We that behold their Father's face
Will shield their grace,
Their steps of joy, their voice of mirth.
To gladden the Earth
They shall be free.

END OF PART I.

PART II.—ADAM'S VISION.

No. 22.—VISION OF WAR.—*Michael, Adam, War, Chorus of Furies, Warriors, and Vanquished.*

Michael.

Such child thou wert;
Now, since man thou art,
Will terrors, sorrows, deaths, and doubts
surround thee.
Let wisdom lead thee there, where innocence
first found thee,
And fear thou not.

Adam.

I will not fear.
Thee rather, Angel, I bid unfold
Some of the curse to be.

Michael.

Ah! if thou those ills wouldst see,
Watch as here we sit:
I will make before thee flit,
In shadow and music of a pageant vain,
Sights that soon thy sons in earnest shall behold.
Name thou each as I send him.

See on the plain afar
With banners and armed train,
What plague accurst
Rideth the first.

Adam.

Alas! I call him War,
And furies attend him.

Furies.

War, War! to the attack!

Warriors, with trumpets.
The enemy! See! the enemy!

War.

Vengeance, Victory! On, my furies, o'erthrow;
Smite them, my men renowned!
My captains of fight!

Trumpets.

On! Run! With your onset bear them down!

War.

In the force of his might,
In the enemy's anger I take my delight,
In fierce resistance and bloody breath,

(With Furies.)

In cries of the wounded, despairing and flying,
In groans of the dying,
In corpses and death.

Trumpets.

Firm, firm, ye spearmen! Hold to your steel!

War.

No master but I. Their kings and lords
Shall bow the knee:
Their women shall be
The slaves of your fury, their men the prey of
your swords.

Trumpets.

Ye horsemen, break them, scatter them, tread
them down!

Furies.

Thou stealest as night, thou leapest as dawn
of day,
Thou smitest with noonday rays of fire.

War.

Uplift your swords to slay:
Spur forward your steeds! They tire.

Trumpets.

Victory, victory! Revenge! To the sword!
Spare not!

Furies.

O conquering king, none reigneth but thou:
Our arms restrain not our maddened steeds.
At every stroke an enemy bleeds:
In death they bow.

War and Furies.

They fly, they fly!

Trumpets.

Follow, pursue the flying! Destroy, destroy!

Vanquished.

Spare, spare!

Furies.

Die, die!

Vanquished.

We are fallen.

Furies.

Ye perish, ye die!

Vanquished.

We yield. Our arms we yield. Spare, spare!
We yield

Our country and cities to be thine; ourselves
To be thy slaves, our children, and our wives.
Spare, spare our lives!

Trumpets.

Pursue, o'ertake, surround; surround and slay!

Vanquished.

As a lion thy teeth close on us, they crush,
devour.
Devour no more! Spare, spare!

Furies.

Die, die!

PÆAN.

Furies.

Lion of War, that roarest thy name,
 Destroyer of man,
 The earth thou dost ravish, her children thou
 slayest;
 When thou wilt burn, the winds are thy fan.
 The field quaketh whereon thou playest;
 And when thyself thou arrayest,
 The sun crowns thee with flame.

Adam.

Be these my sons! Alas!

Michael.

They are gone.

No. 23.—VISION OF PLAGUE, FAMINE,
AND DISEASES.*Adam.*

Ah, see!
 What shapes hideous and lean float o'er the
 land,
 Their faces veiled, twin devils hand in hand,
 With silent swoop. Plague! Famine! and
 behind
 Diseases! cramped misfeatures of all kind;
 Direful their forms, direful their names shall
 be.

Plague.

I walk the winds unseen.

Famine.

I follow thee fast.

Plague.

I tarnish the sky,
 I ingender the flood
 With atoms of death,

Famine.

I powder the blast
 With mildew and mould:

Plague.

To enter the blood
 With drink and breath.

Famine.

Seeds of worms and locusts rank,
 Rust and fungus dank,

Plague.

Out of my culturing horn
 Of poison I shower
 My curses unclean.

Famine.

To tetter the vines,
 And smirch the corn
 With blight and branding sour.

Plague.

Men and beasts sicken and die;
 They cannot escape.

Famine.

The earth I enfold,
 And she pines;
 Men and beasts famish and die.

Together.

In terror they { fly,
 lie:
 They cannot escape;
 They { sicken } and die.
 { famish }

Diseases.

We are your train.
 We enter men's bodies made sick with a sign;
 Nerve, muscle, and vein,
 Heart, liver, and brain,
 Each hath his choice:
 And if they repine,
 We cry with their voice
 Our chorus of pain.

(PAIN CHORUS.)

Ah! Ah! Pain racks us: our brains reel and
 swim;
 We fall, with sudden faintings fall, in spasms
 of horror.
 With cramping cold we creep: our eyes
 grow dim:
 Our trembling limbs wither: our bones
 decay.
 With ghastly aches we pine. In terror
 And melancholy shudderings drowned, our joy
 is fled.
 Our beauty and strength are dead.

Tortured we cannot sleep, in pangs of fire
 Quenchless, that no thirst, quenchless thirst,
 can allay.
 Tottering in hideous dances of despairing
 death,
 Gnawed by secret cankerings deep,
 With suffocated breath,
 Choked, we expire.

No. 24.—VISION OF GOOD.

*Michael shews to Adam the Muses.**Adam.*

Woe! woe to the earth! Now rather far
 In the lion's mouth of fury would I be
 crushed,
 Than by the least
 Of these black skeletons be possess.

Michael.

Weep not, nor stay these evils to deplore.
Close to thine eyes. Part now their lids again,
And name the sight.

Adam.

Two forms I see, that in the evening sky
Upgather robes of splendour. Great their
beauty,
Baffling my sense. These are the powers of
Love;
They should be comforters of sorrow; Muses
I call them: Together on high,
Over forest and plain as they fly,
O'er mountain and sea
Their voices come floating.

Angel of Poetry.

Come, fairest spirit!

Angel of Music.

Fairest spirit, come!

Angel of Poetry.

I link my hand in thine.

Angel of Music.

I lean on thee.

Poetry.

Thy generous fantasy
To my proud thought surrender, be thou
mine.

Music.

I yield to thee.

Poetry.

I have launched a boat
On the ocean of thought:

Music.

I spread my sail; it hath caught
God's breath; we float.

Both.

We float.

The prow of thy passion furrows the night
In starry ripples of flying light.

Adam.

Behind them, O happy sight! my sons I see,
Crowned and bright as the Seraphim,
That in God's presence sing the threefold
hymn.

Michael.

Knowest thou their names?

Adam.

The memory of their names
Wings back to me thro' time on feathery
flames.

No. 25.—VISION OF ALL-SEERS.

Chorus of All-Seers.

We come, O Muse of delight; we follow thy
voice.

In thy praise we rejoice.

The unseen we adore

In music and prayer;

In palaces fair

Hath knowledge her throne;

Thy love we have pictured, and carved in stone
The forms of desire.

With wisdom for joy

Our pleasure hath played,

Our labour hath made

The small to be great,

A rapture of sorrow, a beauty of fate,
In forms of desire.

We follow thy thought, O beauteous best,
But yet, yet are not our spirits at rest.

Angel of Music.

O wavering mind of man, to what dost thou
aspire?

All-Seers.

Thy smile is of God,

Thy teaching is truth;

The glory of youth

Thy wisdom hath won;

Thy beauty, a flower, doth gaze on the sun,
With eyes of desire.

But O, our heart escapeth in fire,
Our love flieth away in breath.

Angel.

The sorrow of Adam is it? the terror of death?

All-Seers.

The sorrow of Adam it is, the terror of death.

No. 26.—THE VISION OF CHRIST.

Chorus of Angels.

Glory to God on high!

Adam.

Who cometh now, that all the Angel-throng
Usher Him with glad song?

Angels.

Glory to God on high! To men be peace!

Michael.

The vision granted thee to see
The Son of Man. Look for no other.

Vox Christi.

Come unto Me!

Angels.

O come to Him !

Vox Christi.

Ye weary and heavy-laden.

Angels.

O come to Him !

Vox Christi.

And I will give you rest.

Angels.

He will give you rest.

Angels of Poetry and Music.

O Son of Man, to Thee our wings we vail.

All-Seers.

All hail, Christ, all hail !
We have waited for Thee.

Vox Christi.

Take My yoke upon you, and learn of Me.

Angels.

O learn of Him !

Vox Christi.

For I am lowly of heart.

Angels.

O learn of Him !

Vox Christi.

And ye shall find your rest.

Angels.

Ye shall find your rest.

[*Somniferous music.*]

No. 27.—SLEEP CHORUS.

Michael.

They sleep, they sleep ; they are fallen
asleep.

The night descendeth :

The promise of God hath brought them
sleep ;

The vision endeth.

Sleep, Adam, sleep ; Sleep, Eve ; forget your
woes.

From all distress the sweet release,
Of longest day of toil the easy close

This ever shall be.

Sleep, sleep !

Chorus of Angels.

In Paradise no more shall he awake :

When the day breaketh,

As a dream, when he awaketh,

His childhood shall be.

Sleep, sleep !

Of Angel-songs their sons shall tell,

Of the tree,

Of the garden where they might dwell,

Of the serpent of Hell,

Of the fruit they did take, and fell.

As a dream, as a dream, shall their child-
hood be,

As a dream ; and their hope as a memory.

Sleep, Adam, sleep : Sleep, Eve, and rest you
well.

No. 28.—CHORUS OF ANGELS RETURN- ING TO HEAVEN.

All Angels.

Glory to God on high ! To man be peace.

Alleluiah ! Alleluiah !

Amen.

THE END.

EDEN.

ACT I.—HEAVEN.

No. 1.—PRELUDE.

Lento assai.

PIANO.
♩ = 52.

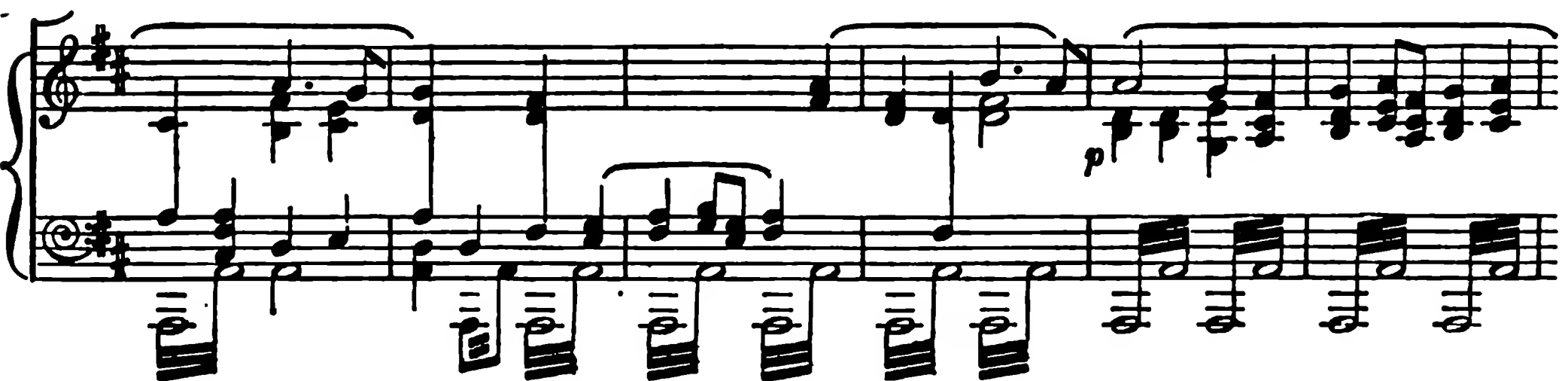
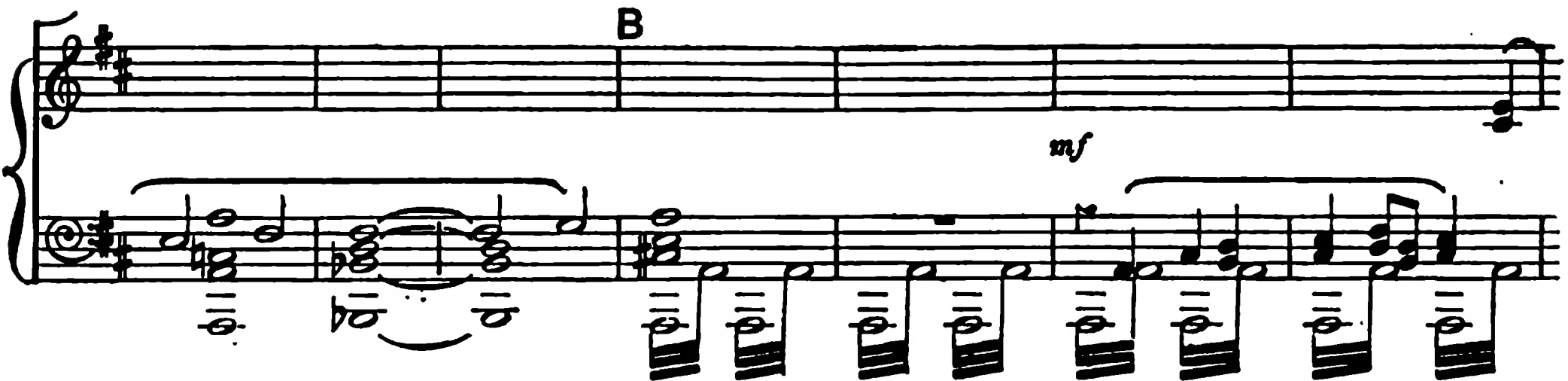
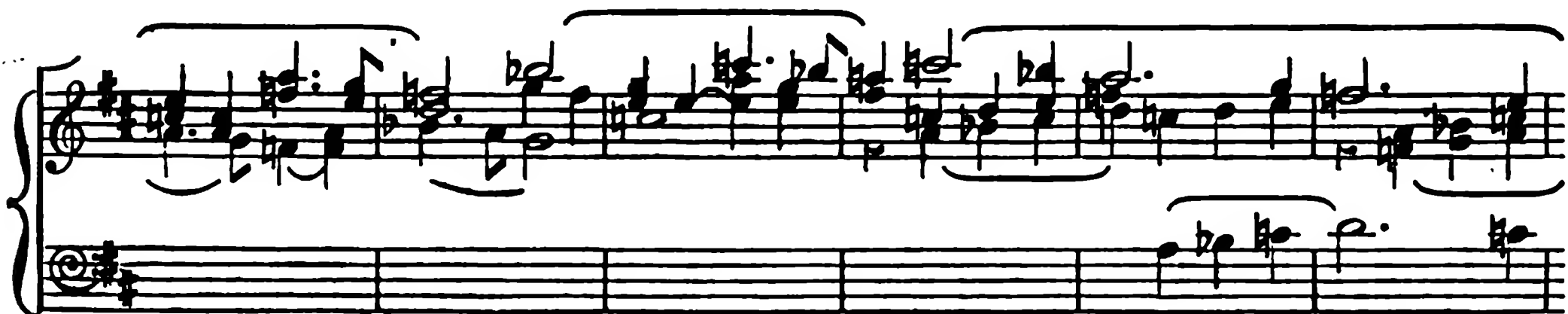
pp *mf*

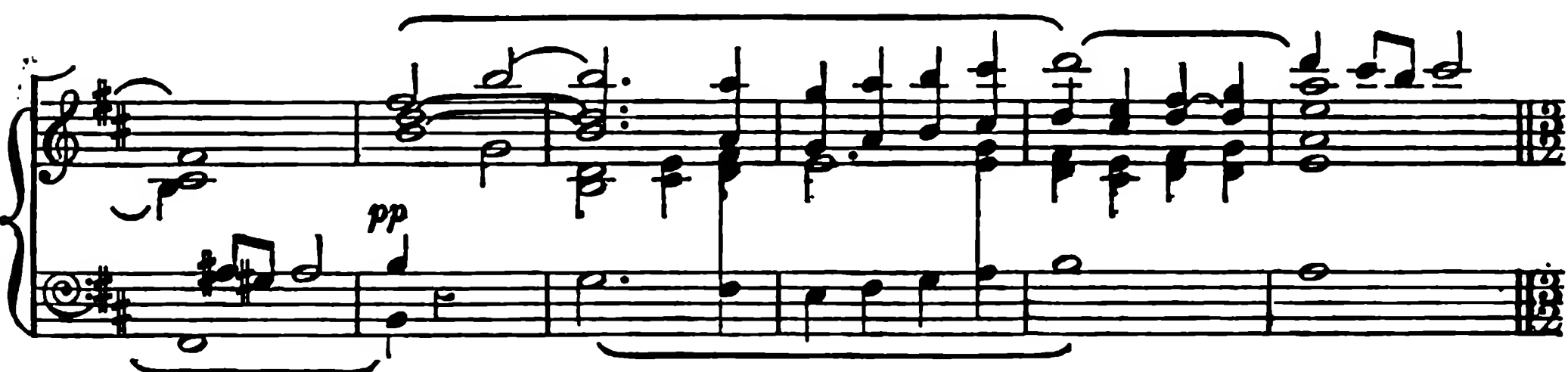
dim. *pp* *mf* *pp*

molto legato.

A *pp*

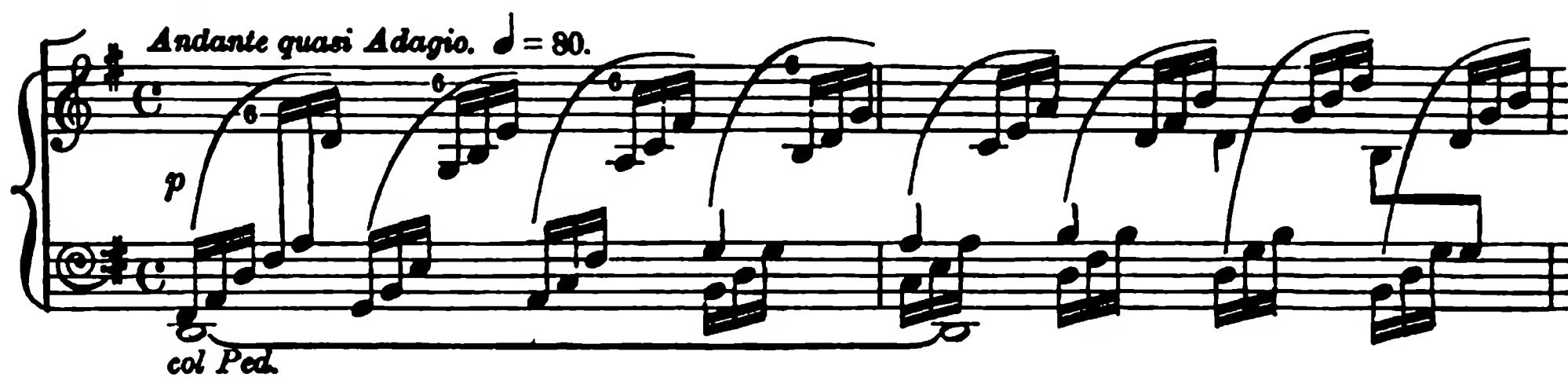
* Two phrases of the Plain-song melody "Sanctorum meritis," from the Sarum Missal, are used here and elsewhere in the Oratorio.





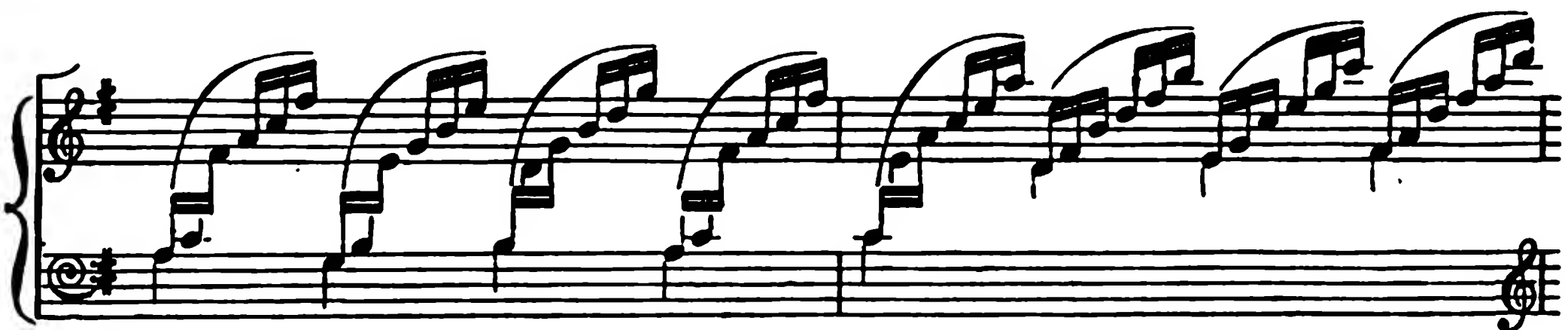


No. 2.—ANGEL OF THE EARTH, AND CHORUS OF ALL ANGELS.



(The Angel of the Earth approaches from the earth.)





SOLO. TENOR. *p*

Hark . . .

8va

pp

The sixth system of musical notation features a solo tenor part and piano accompaniment. The solo tenor part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with the instruction "SOLO. TENOR. p" and "Hark . . .". The piano accompaniment is written on a grand staff with a treble and bass clef. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of eighth notes. The music is in 2/4 time and the key signature has one sharp (F#). The system begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is marked *pp* (pianissimo).

what so - lemn joy . . .

8va.....

on the won - der-sha-ken ways . . of the

8va.....

air . . . y firm - a-ment

8va.....

p

8va bassa.....

Spread . . . ing down to the

earth hath drawn . . . me

hi ther in - tent.

pp

'Tis an - gel voi - ces, that

frame in the all - de - light - ing Cre - a - - tor's praise

mp *dim.*

The hymn of man's birth.

Sua *mp poco marcato.*

Sua *mf* Hark !

mf

it is come. . . .

p *pp* *mp*

cres.

Ah near . . it com-eth:

p

O hark, I hear Th'e

cres. poco a poco. *G*

ter . . . nal Name

cres. molto.

cres. molto.

1st SOPRANO.

God of might!

God of

2nd SOPRANO.

God of might!

God of

1st ALTO.

God of might!

God of

2nd ALTO.

God of might!

God of

1st TENOR.

God of

2nd TENOR.

God of

God of

8va....

mf

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

love!

God of light!

8va....

cres.

Musical score for the first system. It includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The lyrics "We . . . Thy" are written under the Soprano staff. The piano accompaniment features a series of chords and a melodic line in the right hand, with dynamics *f* and *p* indicated.

Musical score for the second system. It includes five vocal staves and a piano accompaniment. The lyrics are distributed across the vocal staves:

Soprano: love-kind - ling fire, We Thy all - wise . . . de - sire, . . . We

Alto: We Thine en -

Tenor 1: We Thy all - wise . . de - sire, . .

Tenor 2: We Thy all - wise . .

Bass: (no lyrics)

The piano accompaniment continues with two staves, providing harmonic support for the vocal parts.

Thine en - dur - - ing might, . . . we Thine en - dur - ing might, H

- dur - ing might, we Thine . . . en - dur - ing might,

. . . de - sire, We . . . Thine . . . en - dur - ing, en - dur - ing might, *mf*

A - dore

p A - dore Thee on - ly that

p A - dore Thee on - ly that

p A - dore . . . Thee, on - ly Thee, a - dore . . . Thee . . . on - ly

Thee on - ly, a - dore . . . Thee on - ly

mf A - dore . . . Thee on - ly that art . . .

mf A - dore . . . Thee on - ly,

art .. as Thou art, a - dore . . .

art .. as Thou art, that art .. as Thou art,

that art . . as Thou art, that . . art, . .

that art .. as Thou art, that . . art, . .

as Thou art, that . .

a - dore Thee, that . . art as . . . Thou

Thee, that art .. as Thou art, God of might!

that art as Thou art, God of might!

. . that art as . . Thou art, God of might!

. . that art . . as Thou art, God of might!

art . . as . . . Thou art,

art, that .. art as Thou art,

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

8va.....

ff

dim.

2nd ALTO.

1st TENOR.

2nd TENOR.

We of Thy beau - ty bright, We

We war -

mf *dim.* *p*

The image shows a musical score for the hymn "We Warriors for Thy Right." It consists of five staves. The first three staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the vocal staves. The music is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "Moderato." The score includes various musical notations such as notes, rests, and dynamic markings like "cres." (crescendo).

Moderato.

war . . . riors for Thy right, Who shield. . . who shield from hea -

We war-riors for . . Thy right, Who shield from hea -

riors for Thy right, we war . . . riors, Who shield from hea - . . .

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are for piano accompaniment. The lyrics are written below the vocal staves. The music is in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked "Moderato." The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *mf* (mezzo-forte).

sf

ven's heart E vil o'er - whelm'd in fi - er - y

ven's heart E vil o'er - whelm'd in fi - er - y

ven's heart E vil o'er - whelm'd in fi - er - y

mf

1st SOPRANO. *pp*
A - dore . . . Thee on - ly,

2nd SOPRANO. *pp*
A - dore Thee on - ly, a - dore Thee

1st ALTO. *pp*
A - dore . . Thee on - ly, Thee a - dore, . . Thee . .

night, *pp*
A - dore . . Thee on - ly,

night, *pp*
A - dore . . Thee

night, *pp*
A - dore . . Thee

pp

that art as Thou art, A-dore . . .

on-ly, that art as Thou art, that art as Thou art,

on-ly, that art . . as Thou art, that . . art, . .

ly, that art as Thou art, that . . art,

that art as Thou art, that . .

on-ly, A-dore Thee, that . . art as . . . Thou

Thee, that art as Thou art, God of might! *cres.*

that art as Thou art, God of might! *cres.*

. . that art as . . Thou art, God of might! *cres.*

that art . . as Thou art, God of might! *cres.*

art . . as . . . Thou art,

art, that.. art as Thou art,

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

God of love! God of light! . . .

cres. God of love! God of light! . . .

cres. God of love! God of light! . . .

cres. *ff*

8va

8va

dim.

pp

No. 8.—DIALOGUE AND CHORUS.

col Ped.

SOLO. TENOR. ANGEL OF THE EARTH.

mf

What new de-light, ye an - gels, hath

pp sempre.

wov - en your voi - ces, That as they

cease, The float-ing mu - sic re - joi - ces Heav'n's . . per-pet - ual

peace?

cres. *f*

SOLO. BARITONE. ANGEL OF THE SUN.

f

To

me hath He giv-en the charge of the sun, To

p

fill man's life with de - sire, And

mf

flood his days . . as they run With the

p

gay breath . . of . . his fire. . .

crea. *f*

p *fp* *tr*

SOLO. TENOR.

ANGEL OF THE EARTH.

Love - ly flow - ers at thy smile Spring . . . from the

pp 3

dus - - ky sod; Whose

mp *dim.*

won - der a - wait - - ed a - while The pur - pose of

pp

God : But what is man?

pp

ANGELS OF THE FIVE OLD PLANETS.*
SOLO. 1st SOPRANO.

mf We, on the or - bits of the wan - der-ing

SOLO. 2nd SOPRANO. *mf* We, on the

SOLO. ALTO. *mf* We, on the

SOLO. TENOR.

SOLO. BASS.

p

spheres,

or - bits of the wan - dering spheres, Our se - crets

or - bits of the wan - dering spheres, Our

mf We, on the or - bits of the wan - dering spheres, Our

mf We, on the or - bits of the wan - der-ing spheres,

* For distribution of parts, see Prefatory Note.

Our se - crets bright, our se - crets

bright tune . . . to thine ears, . . . our se - crets

se - crets bright tune . . . to thine ears, our se - crets

se - crets bright tune . . . to thine ears, . . . our se - crets

Our se - crets bright tune . . .

8 . . . 8 . . . 8 . . . 8 . . . 8 . . .

bright tune to thine ears, M

bright tune to thine ears,

bright tune to thine ears, *mf* We, on the or - bits of the

bright tune to thine ears,

. . . to thine ears, M

mf

We, on the or - bits of the wan - der-ing

our

wan - der-ing spheres, we, on the or - bits of the wan - der-ing

We, on the or - bits of the wan - der-ing spheres,

We, on the or - bits of the wan - der-ing spheres,

spheres, Our se - crets bright tune to thine ears,

se - crets bright, our . . .

spheres, Our se - crets bright . . . tune to thine ears,

Our se - crets bright, our se - crets,

Our se - crets bright, our se - crets,

our se - crets bright tune to thine ears, . . . And

. . . se - crets bright tune to thine ears, And

our se - crets bright tune to thine ears, . . . And

our se - crets bright tune to thine ears, . . . And

our se - crets bright tune to thine ears, And

8va

glo - ri - fy man's . . . night,

glo - ri - fy man's night With . . .

glo - ri - fy man's . . . night With

glo - ri - fy man's . . . night With . . .

glo - ri - fy man's . . . night With

mf

and glo - - ri -

far - re - mov - ed light, and glo - - ri -

far - re - mov - ed light, and glo - - ri -

far - re - mov - ed light, and glo - - ri -

far - re - mov - ed light, and glo - - ri -

pp *mf*

- fy man's night With far - re - mov - ed

- fy man's night With

- fy man's night With . . far - re -

- fy man's night With . . far - re -

- fy man's night With far - re - mov - ed

p *N*

light, with far re - mov - ed

far - re - mov - ed light, with far - re -

mov ed light, with far - re -

mov - ed light, with far - re - mov - ed, far - re -

light, with far, with far - re -

dim. *pp*

light, with far re - mov - ed light.

mov - ed light, with far - re - mov - ed light.

mov - ed light, with far - re - mov - ed light.

mov - ed light, with far - re - mov - ed light.

mov - ed light, with far - re - mov - ed light.

p *3*

pp

SOLO. TENOR. ANGEL OF THE EARTH.

mp

I watch your

mp

cours - es from my throne,

and see Your eyes are

pp

bent on me :

But what is man ?

*pp**cres.**mf espress.*

SOLO. ALTO. ANGEL OF VISIBLE BEAUTY.

O

A

voice spake al - so to me From the high - est,

Be-hold, My vir - tue, go forth, in - ha-bit the land and sea;

My vir - tue, go forth, in - ha - bit the

land and sea;... Thy ves - ture of bro - ken

8va.....

p 8 7 3

light shall be, thy ves-ture of bro-ken light... shall

be And thy crown of gold.

mf *f*

SOLO. TENOR. ANGEL OF THE EARTH.

The musical score is written on three staves. The top staff is for the Solo Tenor, marked with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half rest, and then a quarter rest. The vocal line enters with a half note G4, followed by a half note A4, and then a half note B4. The middle and bottom staves are for the piano accompaniment, marked with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features a complex, flowing melody with many beamed eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. The piece concludes with a final chord in the piano part and a half note G4 in the vocal part.

Poco più mosso.

riously art thou clad, . . . as thou art fair; . . . Thy beau - ty is

Poco più mosso. ♩ = 84.

ev - 'rywhere: But what is man? *f*

accel.

Più mosso. SOLO. 2ND SOPRANO. ANGEL OF POETRY.

Più mosso. ♩ = 92. Me al - so He call - ed and said, . .

O Muse of my spi - rit des - cend, . . And dream . . . in the heart of the

pp

Più lento. SOLO. 1ST SOPRANO. ANGEL OF MUSIC.

rall. And un-to me He spake,

man I have made My thoughts without end.

Più lento. ♩ = 72.

8va

pp

Go wave . . thy rod in the az - urous air,

poco crea.

f The breath of his life . . . in - to

Poco a poco più mosso.

mu - sic shake, That his love and

Poco a poco più mosso.

joy find speech, that His love and joy find speech, and his

poco rall.

prayer A path - - way to take.

8va. *tr* *Con moto.* $\text{♩} = 46.$

colla parte. *fp* *poco a*

8va.

poco cres.

8va.

f

No. 4.—CHORUS OF ALL ANGELS.

(MADRIGALE SPIRITUALE.)

 $\text{♩} = 46.$ 

1st SOPRANO.
Flames, . . flames of pure . . love are we,

2nd SOPRANO.
Flames, flames of pure love are we, flames . . . of

ALTO.
Flames, flames of pure love are we, flames . . . of

1st TENOR.
Flames, flames . . of . . pure love are we, . . . flames of

2nd TENOR.
Flames, flames . . of pure . . love are we,

pure love, E choes of

pure . . love are we, E choes of

pure love . . are we, E . . choes of God's de .

pure . . love are we, E choes of . . .

God's de - cree, Lov - ers . . . of what He mak - eth,
 God's . . . de - cree, Lov - ers of what He mak - eth,
 - cree, Lov - ers of what He
 E - choes, Lov - ers of what He mak - eth,
 God's . . . de - cree Lov - ers of what He mak - eth,

. eth, lov - ers of what He mak - eth,
 lov - ers of what He mak - eth,
 mak - eth, of what He mak - eth,
 - eth, lov - ers of what . . He mak - eth,
 . . . eth, lov

. eth: O . . . sing, . . O sing . eth: O . . . sing, . O . . sing . . His praise! O sing, .
 eth: O . . . sing, O sing . . . His praise! O . . sing . eth: O . . . sing
 ers: O . . . sing . . His praise!

[illegible]

sing His praise! But man, but man, while . . . man, while . . . His praise! But . . . man, while so he
 sing His praise! But man, while so . . . he

while so . . . he will - - eth, . . . so . . .

so . . . he . . will - - eth, he . . will - - . . .

. . . so he will - - eth, will - - . . .

will - - eth, he will - - eth to be,

will - - eth, will -

he will - - eth to be, a God is he,
 - - eth to be, a
 - - eth to be, a God is he,
 a God is he, a
 - - eth to be, a God is

a God is he, a God is he,
 God is he, a God is he,
 a God is he, a God is he, Ma -
 God is he, a God, a God is he, Ma -
 he, a God, a God is he,

Ma - ker of what he
 Ma - ker of what he lov - - eth,
 ker of what he lov - - eth, Ma - ker of what he lov -
 ker of what he lov - - eth,
 Ma - ker of what he

lov - eth, of .. what he lov - - - eth:

p Ma - - ker of what he .. lov - - - eth: 0 . .

pp eth, of what he lov - - - eth: 0 . .

of .. what he lov - - - eth:

lov - - - eth:

pp 0 . . sing, . . 0 .. sing . . his

sing, 0 .. sing . . his praise! 0 .. sing, . .

. sing, 0 sing . . his praise! 0 . . . sing . . his

pp 0 . . sing . . his

pp 0 . . sing . . his praise!

pp praise! 0 . . sing, .. 0 sing, . . . 0 sing his

pp 0 . . sing, 0 . . . sing, .. 0 sing his

pp praise! 0 . . sing . . . his praise! 0 . . sing his

pp praise! 0 . . . sing, .. 0 sing . . . his

0 . . sing . . his praise! .. 0 sing his

Più Lento e pesante. ♩ = 80.

praise! *f* In His im-age ar-rayed, in His im-age ar-

praise! *f* In His im-age ar-rayed, in His im-age ar-rayed, . .

praise! *f* In His im-age ar-rayed, in His im-age ar-rayed, . .

praise! *f* In His im-age ar-rayed, in His im-age ar-

praise! In His im-age ar-rayed, in His im-age ar-rayed,

- rayed, . . . Who . . in a crea- . . . - ture

mp Who in a crea- . . .

mp Who . . in a crea- ture

poco dim. - rayed, . . . Who in . . a crea- ture hath . . .

poco dim. Who . . in . . a crea- ture, Who

hath . . . a cre-a- . . . tor made.

ture hath a cre-a- . . . tor made.

hath . . . a cre-a- . . . tor made.

. . a cre-a- tor, . . hath a cre-a- tor made.

in a crea- ture hath a cre-a- . . . tor made.

8va... With fourfold jew - els burn - eth Her robe... of air - y ar -
 ray: . . . 8va... An
 em - er - ald gem - ming of herb and tree: . . . A sparkling
 8va...
 sap - phire of sum - mer sea: Her ripe - ness
 gloweth a ru - by of rud - dy light: Her win - ter
 poco cres. mf

di - amonds flash to . . the stars of night.

8va

fp *pp*

And out of the

bil - low - y cloud . . . Steals to my

ear The song of the

8va

sphere, A thought of

8va

mp *cres.*

voy - - - a - ging, born of

beau - ty a - loud,

mf *accel.* *cres.*

Con moto ma solenne.

Con moto ma solenne. ♩ = 104.

mp

mf

O Ma - - ker, if all... Thou

ma - dest were but for me! . . . Thy sun . . . for my

day, . . . The star - ry man - tle of space to en - fold . . .

p *pp* *8va*

. . . me, Thine an - gels to guard, . . . Thy - self . . . to up -

mf *f* *8va* *mf*

hold me, And I to re - ceive and o -

U *mf* *p*

bey: and I . . . to re - ceive and o .

poco rall. *colla parte.*

Poco più mosso. *mf*

bey: Since Thou a - lone . . . art

Poco più mosso. ♩ = 54. *p*

He That work - eth in se - cret and o - pen - ly,

And nothing in vain,— . . .

Tempo lmo. then I . . . for Thee I am, and ev - er will be . . . Thy

Tempo lmo.

molto espressivo. on - ly be - lov - ed

Adagio come sopra.

Adagio come sopra. ♩ = 72.
8va.....

dim. *p*

No. 6.—CHORUS OF ALL ANGELS.

Allegro maestoso. ♩ = 84.

The musical score is divided into two main sections. The first section consists of three systems of piano accompaniment, each with a grand staff (treble and bass clef). The tempo is marked *Allegro maestoso* with a quarter note equal to 84 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features complex textures with triplets and sixteenth-note patterns. The second section, labeled 'CHORUS. 1st SOPRANO.', contains six vocal staves (1st Soprano, 2nd Soprano, 1st Alto, 2nd Alto, 1st Tenor, and 2nd Tenor) and a final piano system. The vocal parts enter with a 'W' syllable on a whole note, followed by a 'f' (forte) dynamic. The piano accompaniment resumes with a 'cres.' (crescendo) marking and continues with triplets. The final piano system includes a 'W 8va' marking above the treble staff and an 'A' (Alto) marking above the bass staff. The score concludes with a page number '8135.' at the bottom center.

CHORUS.
1st SOPRANO. W f

2nd SOPRANO. A f

1st ALTO. A f

2nd ALTO. A f

1st TENOR. A f

2nd TENOR. A f

cres. W 8va A

8135.

spi - rit he for tri - umph
 spi - rit he for tri - umph
 spi - rit he for tri - umph
 spi - rit he for tri - umph
 spi - rit he for tri - umph
 spi - rit he for tri - umph

cres.

ff

3

high Ar - rived in
 high Ar - rived in
 high Ar - rived in
 high Ar - rived in
 high Ar - rived in
 high Ar - rived in

ff

3

rays . . . of beau - teous life

rays . . . of beau - teous life

rays . . . of beau - teous life

rays, in rays . . of beau - teous life

rays . . . of beau - teous life

rays . . . of beau - teous life

tr

tr

A

A

A

A

A

A

3 3 3 3 3 3 3 3

8138.

spi - rit he for tri - umph,

spi - rit he for tri - umph,

spi - rit he for tri - umph,

spi - rit he for tri - umph,

spi - rit he for tri - umph,

spi - rit he for tri - umph,

for tri - umph high

for tri - umph high, for tri - umph high

for tri - umph high

for tri - umph high

for tri - umph high, for tri - umph high

for tri - umph

Arrived, ar-rived in rays . . . of beau - teous

Arrived, ar-rived in rays, in rays of beau - teous

Arrived, ar-rived in rays, in rays of beau - teous

Arrived, ar-rived in rays, in rays of beau - teous

Ar-rived in rays, in rays . . of beau - teous

high, Ar-rived in rays of beau - teous

Sua.....

life Our fix - ed loves.. in

life

life Our fix - ed

life Our fix - ed

life

life

p

col Ped.

pp

peace for ev - er free, our fix - ed loves in peace for

p

Our fix - ed loves . . in peace, in peace for

loves for ev - er free, our fix - ed loves in

loves for ev - er free, our fix - ed loves in

p

Our fix - ed loves . . in peace, our fix - ed loves in

p

Our fix - ed loves . . in peace, our fix - ed loves in

8va

ev - - er free

mf

ev - - er free By

peace for ev - er free

mf

peace for ev - er free By free de - sire,

peace for ev - er free

mf

peace for ev - er free By free de -

By free de - sire, . . . by free de -
 free de - sire, . . . by free de -
 By free de - sire
 by free de - sire
 By free de - sire . . .
 - sire, . . . by free de - sire . . .
cres.

sire . . . to mul - ti - ply, . . .
 sire . . . to mul - ti - ply, . . .
 to mul - ti - ply, . . .
 to mul - ti - ply, . . .
 to mul - ti - ply, . . .
 to mul - ti - ply, . . .
 8va
cres. *ff*

Y

by . . free . . de - sire

by . . free . . de - sire

by free . . de - sire

by free . . de - sire

by . . free . . de - sire

by . . free . . de - sire

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

to mul - ti - ply.

O man, O man,

O man,

0 man, 0 man,

0 man, 0 man,

0 man, 0 man,

0 man,

Andante solenne. $\text{♩} = 60.$

thou may'st with thy Cre - a - - tor vie :

Con -

thou may'st with thy Cre - a - - tor vie :

Con - sid - er, con -

thou may'st with thy Cre - a - - - tor vie :

Con - sid - er, con -

thou may'st with thy Cre - a - - - tor vie:

Con - sid - er

thou may'st with thy Cre - a - - - tor vie:

Con -

thou may'st with thy Cre - a - - tor vie :

Con - sid - er

- sid - er if to ex - cel . . . be
 . sid - er if to ex - cel, . . . to . . . ex - cel . . . be
 - sid - er if . . . to ex - cel, . . . ex - cel . . .
 if . . . to ex - cel, . . . to ex - cel . . . be
 - sid - er if to . . . ex - cel . . . be
 if . . . to ex - cel, to . . . ex - cel . . .

Con Moto Moderato.
(quasi Allegro giusto.)

wor - thy thine en - dea - vour.
 wor - thy thine en - dea - vour.
 be . . . wor - thy thine en - dea - vour.
 wor - thy thine en - dea - vour.
 wor - thy thine en - dea - vour.
 be wor - thy thine en - dea - vour.
Con Moto Moderato. $\text{♩} = 63$
 (quasi Allegro giusto.)

cres.

1st & 2nd SOPRANO.

1st & 2nd ALTO.

1st TENOR.

2nd TENOR.

Let all Thy works, O God of

p sempre.

Let all Thy works, O God of

might, praise Thee for ev - er, let all . . . Thy works . .

mf **A**

Let all Thy works, O God of
 love, praise Thee for ev - er, let all Thy works, O God . . . of might,
 praise Thee for ev - er, let all Thy

A

might, praise Thee for ev - er, let all . . . Thy works . .
 praise Thee for ev - er, let all Thy
 works praise Thee for ev - er,
 *mf* Let all Thy works, O God of

. praise Thee for ev - er, praise . . .
 works praise Thee for ev - er,

love, praise Thee for ev - er, praise . . . Thee, praise . .
sempre p

Thee for ev - er,
 for ev - er, Let all Thy works, O God of
mf Let all Thy works, O God . . . of might, . .
 Thee,
cres.

Let all Thy works, O God of love, let all Thy works, O
 might, let all Thy
 . . . praise . . . Thee, let all Thy works,
 Let all Thy works, O God, . . . O God of love, 8va.

God of might and love, . . . O God . . .
 works, O God of love, praise Thee for ev - er, O
 . . . O God of love, praise Thee for
 let all Thy works, O God of might, praise Thee for
 8va. tr B

Un poco più animato.

... of might and love, praise . . Thee ;

God, praise Thee for ev - er ;

ev - - - er, for ev - - - er ;

ev - - - er, for ev - - - er ; As we, Thy hea - ven - ly works,

Sta...

cres. *f*

Un poco più animato. ♩ = 72

we praise and a - dore, we

we praise and a - dore, we praise . . .

we praise and a - dore, we

praise and a - dore, ..

p

praise . . and a - dore,

. and a - dore, as we, Thy hea - ven - ly works, praise and a -

praise . . and a - dore,

[illegible]

cres.
 praise and a - dore, praise and a - dore, . . . we
 we praise, . . . we praise
 Thee, praise, . . . we praise
 dore, . . . praise and a - dore, . . . we praise
cres.
 praise . . . and a - dore; Let man ev - er -
 and . . . a - dore; Let man . . .
 and . . . a - dore; Let man ev - er - more
 and a - dore; Let man . . . ev - er - more
f
p more praise . . . Thee for ev - er, let
 ev - er - more praise . . . Thee for ev - er, let . . .
p praise . . . Thee for ev - er,
 praise Thee for ev - er,
p *cres.* *f*

man ev - er - more praise . . . Thee for
 man . . . ev - er - more . . . praise . . .
 let . . . man . . . ev - er - more praise . . .
 let man ev - er - more,
 ev . . . er O God of . . .
 Thee for ev . . . er, O God of might and . . .
 Thee for ev . . . er, O God of might . . .
 let all Thy works, O God of . . .
 might and love, praise Thee for ev . . .
 love, praise Thee for ev . . .
 and . . . love, praise Thee for ev . . .
 might and . . . love, praise Thee for ev . . .
 Sua

Più moto.

- er, let all Thy

- er, let all Thy works, O God of love, praise . .

- er, let all Thy works, . . . O God . . of might and love,

- er, let

8va

Più moto. ♩ = 76.

works, O God of love, praise Thee for ev - er,

Thee for ev - er, praise

praise Thee for ev - er, praise . .

all Thy works, . . . O God of

praise . . Thee for ev - . . .

Thee, praise . . Thee for ev - . . . er,

Thee for ev

might, . . . praise Thee for ev

8va

er, let man

let man . . . ev - er - more

er, let

8va. Più mosso. $d = 80$.

ev - er - more praise

praise Thee

man . . . ev - er - more

Thee for ev

for ev . . . er, praise

man . . . ev - er - more praise

praise

Musical score for page 62, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "Thee for ever, let man . . . ev - er more . . . praise . . . Thee".

The score consists of three systems of staves. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand).

The first system shows the vocal parts entering with the lyrics "Thee for ever, let man . . .". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

The second system continues the vocal parts with the lyrics "ev - er more . . . praise . . . Thee". The piano accompaniment maintains the same melodic and harmonic structure.

The third system concludes the piece with the lyrics "for ev . . .". The piano accompaniment features a final cadence with a triplets in the right hand and a steady bass line in the left hand.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *mf*, *p*, *cres.*).

er; God of might! God of
er; God of might! God of
er;
er;
8va
8va

This system contains the first four measures of the musical score. It features four vocal staves and a grand piano accompaniment. The lyrics 'er; God of might! God of' are distributed across the vocal parts. The piano part includes a melodic line with eighth notes and a bass line with chords. A first ending bracket is present in the piano part, leading to a repeat of the melodic phrase.

love! God of light! . . .
love! God of light! . . .
love! God of light! . . .
love! God of light! . . .
8va

This system contains measures 5 through 8. The lyrics 'love! God of light! . . .' are repeated across the four vocal staves. The piano accompaniment continues with a melodic line and a bass line. A first ending bracket is present in the piano part, leading to a repeat of the melodic phrase.

This system contains measures 9 through 12. It features four vocal staves and a grand piano accompaniment. The piano part includes a melodic line with eighth notes and a bass line with chords. A first ending bracket is present in the piano part, leading to a repeat of the melodic phrase.

(The Angel of the earth descends.)

ACT II.—HELL.

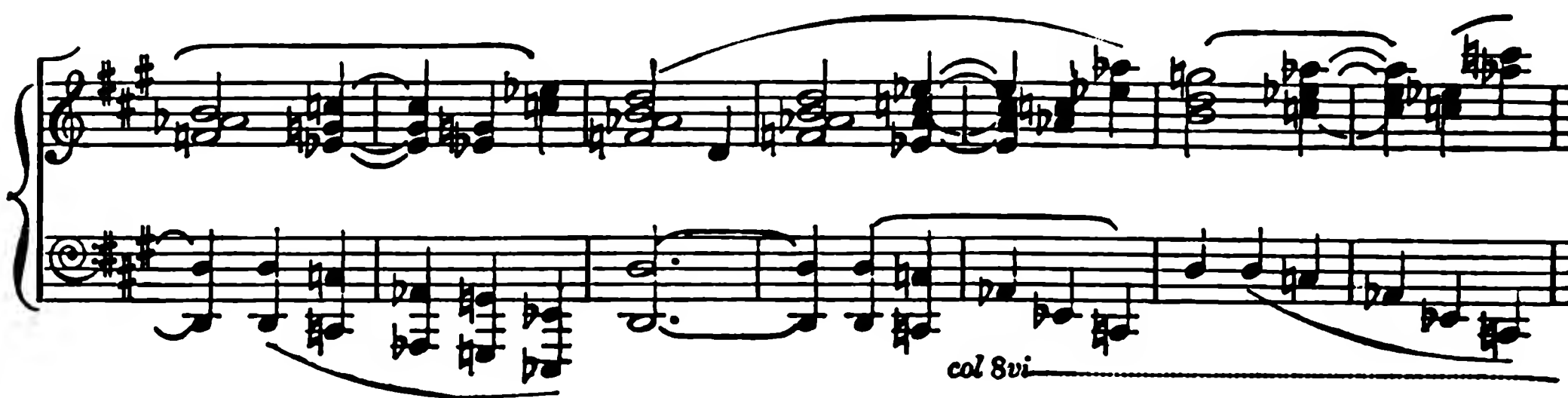
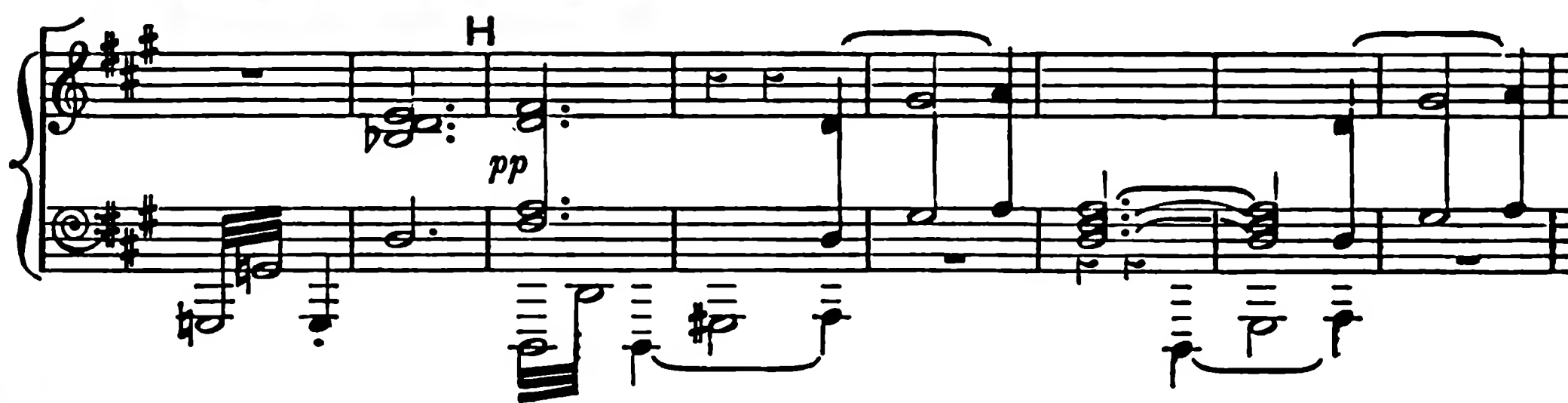
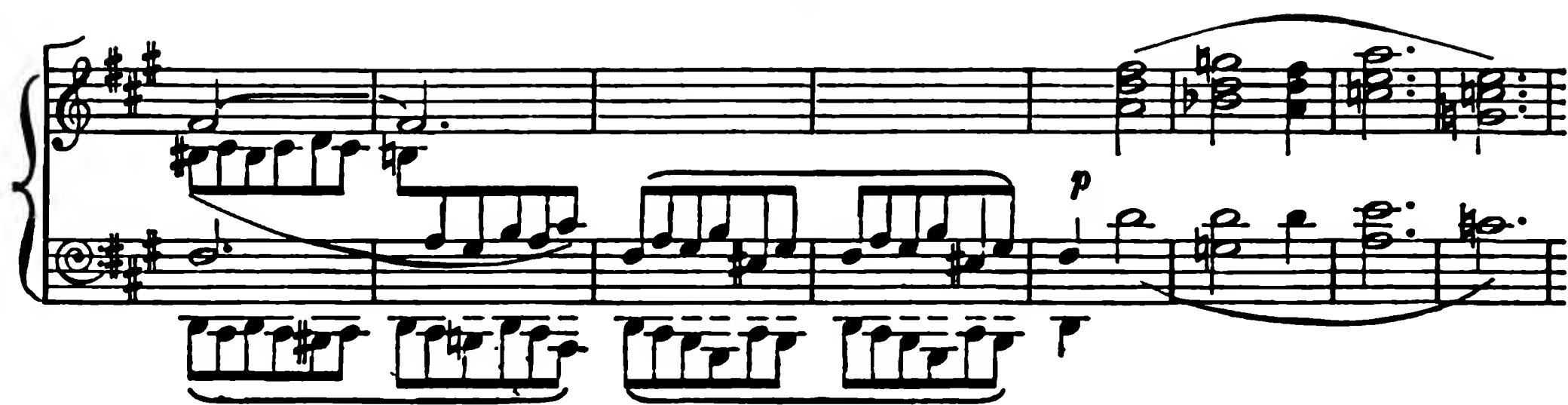
No. 7.—CHORUS.—ALL DEVILS.

Allegro molto ma pesante. ♩ = 144.

pp

8138.

F



Sua

f

col Ped.

8va

dim.

p

pp

K

pp

CHORUS. TENOR.

mf

a - wake!

Bass. divisi. *poco cres.* *mf*

mp

Sa - tan, Sa - tan, a - wake!

pp

R.H.

ALTO.

mf

Sa-tan, a-wake!

mf
Sa-tan, a-wake!*mf*

Sa-tan, a-wake!

mp

Thy hosts are i-dle on the clang-ing

shore . . .

Of the sul-phu-ry lake. . . .

L = 

TENOR.

divisi. mp

Its hol-low cup O'er -

BASS.

Its hol-low cup O'er-boils

cres.

boils with cries,
boils with cries,
with cries,

p

ALTO. *cres.*
With cries that split the fie-ry wel-kin.
piu f *cres.* *ff*
o'er-boils with cries that split the fie-ry wel-kin.
piu f *cres.* *ff*
o'er-boils with cries, . . . cries that split the fie-ry wel-kin.

cres. *ff*

M

pp

col 8vi.....

col 8vi.....

Allegretto maestoso.
SOPRANO.

ALTO.

TENOR.

BASS.

mf
A - wake !

if by those

if by those yell - ing light - ning

mf
A - wake ! . . .

Allegretto maestoso. ♩ = 86.

mf

col 8vi.....

yell - ing light - ning clefts we may slip forth, if by those

clefts, a - wake !

we may slip forth, . . . a - wake !

col 8vi.....

We may slip forth, to in -
 yell - ing light-ning clefts We may slip forth, to in -
 if by those yell - ing light-ning clefts We may slip forth, to in -
 if by those yell - ing light-ning clefts We may slip forth, to in - vade . . .

col 8vi

- vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade the heaven, and
 - vade the heaven, to in - vade the heaven, and

col 8vi

glo - - ry of God, *poco a poco accel.*
 soil . . . the glo - - ry of God. A - wake,
 soil . . . the glo - ry of God. *poco a poco accel.* A - wake,
 soil . . . the glo - ry of God. A - wake,
 soil . . . the glo - ry of God. *poco a poco accel.* A - wake,
 soil . . . the glo - ry of God. 8va

8138.

Sa - tan ! a - wake, Sa - tan ! Sa-tan, a -

Sa - tan ! a - wake, Sa - tan !

Sa - tan ! a - wake, Sa - tan !

Sa - tan ! a - wake, Sa - tan !

8va.....

col 8vi.....

ff *Tempo lmo. Allegro molto.* *mf*

- wake ! a - wake ! Our

mf

Satan, a-wake ! a - wake ! a - wake ! Our

a - wake ! a - wake !

Sa-tan, a - wake ! a - wake !

Tempo lmo. Allegro molto.

mf *p*

col 8vi.....

starved fu - ries feed, our starved fu - ries

starved fu - ries feed, our starved fu - ries

mf

Our starved fu - ries feed,

mf

Our starved fu - ries feed,

col 8vi.....

feed, our claw - - - ing lust
 feed, our claw - - - ing lust
 our claw - - - ing lust
 our claw - - - ing lust

col 8vi

Sa - ti - ate, that hate, . . that hate may thrive.
 Sa - ti - ate, that hate, . . that hate may thrive.
 Sa - ti - ate, that hate, . . that hate may thrive.
 Sa - ti - ate, that hate, . . that hate may thrive.

col 8vi

col 8vi

P

f Sa - tan, a - wake!

f Sa - tan, a - wake!

f Sa - tan, a - wake!

f Sa - tan, a - wake!

P

8va.....

col 8vi.....

sf

mp

cres.

8va.....

più f

f Sa - tan, a - wake!

più f

f Sa - tan, a - wake!

più f

f Sa - tan, a - wake!

più f

f Sa - tan, a - wake!

8va.....

8138

The musical score is written for a choir and piano. The top four staves are vocal parts, each with the lyrics "Sa - tan, a - wake!". The piano accompaniment is on the bottom two staves. The score includes various musical notations such as dynamics (p, f, sf, mp, cres., più f), articulation (accents), and octave markings (8va, col 8vi). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each containing two vocal staves and two piano staves. The piano part features complex chordal textures and melodic lines, with some passages marked as "col 8vi" (colla ottava). The lyrics "Sa - tan, a - wake!" are repeated in each system, with some variations in the piano accompaniment.

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

rall. ff Sa - tan, a - wake!

8va *sf rall.* *mp*

pp *pp*

R.H.

No. 8.—SATAN AND ALL DEVILS.

Molto moderato.

SATAN. *mf* I a - wake.

Molto moderato. ♩ = 86.

pp

CHORUS. SOPRANO. *mp* The king a -

ALTO. *mp* The king a -

TENOR. *mp* The king a - wak - eth, a -

BASS. *mp* The king a - wak - eth, a -

mf

wak - eth from his groan - ing sleep. *p*

wak - eth from his groan - ing sleep. *p*

wak - eth from his groan - ing sleep. *p*

wak - eth from his groan - ing sleep. *pp*

pp

f *a* - wake.

The first system consists of five vocal staves and two piano staves. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "I a - wake." are written under the first vocal staff.

Molto allegro.

cres.

As smoke and fire from a far moun- tain

cres.

As smoke and fire from a far moun- tain

cres.

As smoke and fire from a far moun- tain

cres.

As smoke and fire from a far moun- tain

Molto allegro. ♩ = 136.

f

The second system consists of five vocal staves and two piano staves. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "As smoke and fire from a far moun- tain" are written under the first four vocal staves. The tempo marking "Molto allegro." is written above the first vocal staff. The dynamic marking "f" is written below the first piano staff.

cone Burst sud - den - ly forth— the

cone Burst sud - den - ly forth— the

cone Burst sud - den - ly forth— the

cone Burst sud - den - ly forth— the

8va.

cres. *ff*

ear a - waits the sound.

ear a - waits the sound.

ear a - waits the sound.

ear a - waits the sound.

p

Molto moderato.

SATAN. *ad lib.*

f

I have dreamed a curse on

Molto moderato. ♩ = 86.

colla parte.

God: the ru-in . . of all . . .

Ho! attend!

Ho! attend!

Ho! . . attend!

Ho! . . attend!

Si - lence! attend!

Si - lence! attend!

Si - lence! at - tend!

Si - lence! at - tend!

si - lence!

8128.

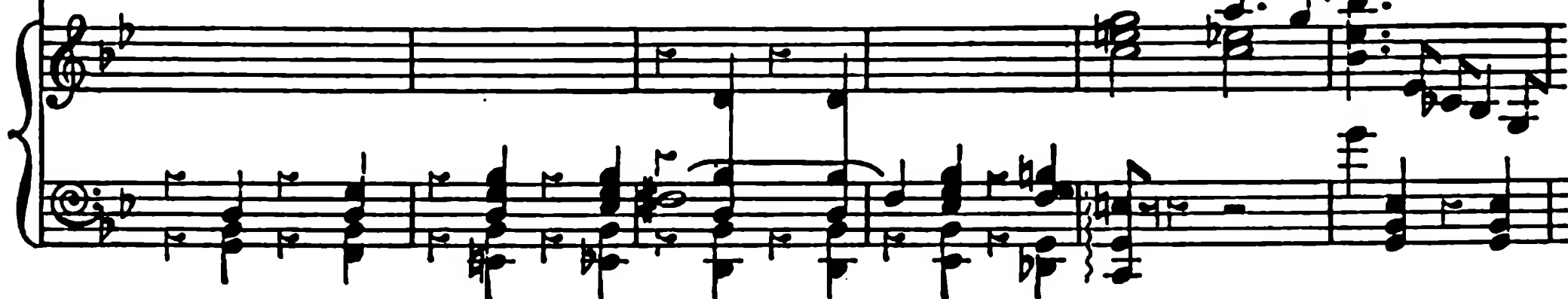
No. 9.—SATAN.

Più lento. ♩ = 66.

SATAN.

*mp**pv*

In the visions of God, that vex my spi-rit, I saw the joy,



and heard the song, whose e-cho Sometimes makes vibrate here . . our i-ron

*Con ironia.*

vault :

Him now they

*cres.*

prais-ed for a new cre-a-tion High-er than they, a left arm against us,

*poco cres.**pp*

f *pv* *mf*

Called man : to breed as we, but in a

poco cres.

world Of beau - - - ty, a

p

wealth ex - tra - va - gant of space, To

afp

serve him as they will. His spi - rit with mat - ter God ming - ling made ;

mf *p*

o - be - - dience so to steal From the first forms of his dis - pos - - ing

No. 10.—CHORUS.—ALL DEVILS.

Molto Allegro.

will.
SOPRANO.

Ha! * cease!

ALTO.

Ha! ha! * cease!

TENOR.

Ha! * cease!

BASS.

Ha! ha! * cease!

Molto Allegro. ♩ = 144.

f *ff*

3 3 3 3 3 3 3 3

'Tis good thou

'Tis good thou tell-est, not e - vil.

'Tis good thou tell-est, not e - vil.

'Tis good thou tell-est, not e - vil.

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *p*

* The syllable of this word to be strongly marked here, and in the corresponding places further on.

U

tell - est. Shew us not The praise . . . of God, we will not

Shew us not The praise . . . of God,

Shew us not The praise of God,

Shew us not The praise of God, we will not hearken,

U

hearken, we will not heark-en;

we will not heark - en, we will not heark-en;

we will not heark - en, we will not heark-en;

we will not heark-en;

f

ff Ha! . . . All . . . He hath made we

ff Ha! . . . All . . . He hath made we

ff Ha! . . . All . . . He hath made we

ff Ha! . . . All . . . He hath made we

8va

ff

hate, as our fore-fa - thers Hat-ed, hate, as our fore-fa - thers Hat-ed, hate, as our fore-fa - thers Hat-ed, what: He hate, as our fore-fa - thers Hat-ed, what He

what He mak-eth we hate; what He mak-eth we hate; mak-eth we hate; and what He mak-eth we hate; and what He

and what He shall make shall be and what He shall make shall be hate, . . . shall make shall be hate, . . .

8138.

No. 11.—SATAN AND CHORUS.

SOLO. BASS. SATAN.

f

So hate ye and hiss him aye:

CHORUS. SOPRANO.

mp

We will not

ALTO.

TENOR.

BASS.

mp

We will not hear thee!

fp

fp

hear thee!

mp

We will not hear thee!

mp

We will not hear . . . thee!

f *Lento.* *mf* *cres.*

but heark - en, fiends! In the Cre-a - tor's scheme I

Lento. ♩ = 84

f *p*

f *Moderato assai.* ♩ = ♩ *mf*

spy a blot. What

Moderato assai. ♩ = ♩

f *fp*

think ye— if spi - rit and mat - ter are joined in

one, How shall not spi-rit e - ter-nal pine and

fal - ter?

CHORUS.

mf Ho! The

f Ho! The

mf Ho! *f* ho! The

Ho! ho! The

p *crea.* *f*

col 8vi.....

mf

The senseless lump

spi-rit will fal - ter and pine.

spi-rit will fal - ter and pine.

spi-rit will fal - ter and pine.

spi-rit will fal - ter and pine.

p *fp*

col 8vi.....

may turn to cor-ruption.

mf *f*

Ho! . . .

f

Ho!

mf *f*

Ho! . . .

mf *f*

Ho! . . . ho!

cres. *f*

the sense-less lump may turn . . . to cor-ruption.

the sense-less lump may turn . . . to cor-ruption.

the sense-less lump may turn . . . to cor-ruption.

the sense-less lump may turn . . . to cor-ruption.

p *cres.*

f p°

Ours is the

earth,

Ours . . . is the

soul of man.

f *Sua*.....

I have spied a blot . . . in God's new

sf

world . . . 'Tis bad . . . and be - long-eth to

f

No. 12.—CHORUS.—ALL DEVILS.

Allegro feroce.

me.
Allegro feroce. ♩ = 144.

p ————— *f* *p* ————— *f* *p* ————— *f* *p* ————— *f*

The piano introduction consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of chords and single notes. The left staff has a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of piano (p) and forte (f) alternating.

CHORUS.
SOPRANO.

Ours shall man be,

A.L.T.O.

Ours shall man be,

TENOR.

Ours shall man be,

BASS.

Ours shall man be,

and all his ge-he -

The piano accompaniment for the first part of the chorus consists of two staves. The right staff has a treble clef and a key signature of one flat. It features a series of chords and single notes, with dynamic markings of piano (p) and forte (f). The left staff has a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of piano (p) and forte (f). The piano part ends with a measure marked *mf*.

col 8vi.....

and all his ge - ne -

and all his ge - ne - ra - tions,

and all his ge - ne - ra - tions, and all his ge - ne -

- ra - tions, all, . . all . . his ge - ne - ra -

The piano accompaniment for the second part of the chorus consists of two staves. The right staff has a treble clef and a key signature of one flat. It features a series of chords and single notes, with dynamic markings of piano (p) and forte (f). The left staff has a bass clef and a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of piano (p) and forte (f). The piano part ends with a measure marked *crea.*

col 8vi.....

cres.
 ra - tions, all his ge - ne - ra - tions For ev -
cres.
 and all his ge - ne - ra - tions For ev -
cres.
 ra - tions, all his ge - ne - ra - tions For ev -
cres.
 tions, and all his ge - ne - ra - tions For

8va.....
 er and ev - er ours, for ev - er and ev - er ours, for ev -
 er and ev - er ours, for ev - er and ev - er ours, for . .
 er and ev - er ours, for ev - er and ev - er ours, for . .
 ev - er and ev - er ours, for ev - er and ev - er ours; *8va*.....

8va.....
 er and ev - er ours; ours, ours is the prize.
 ev - er and ev - er ours; ours, ours is the prize.
 ev - er and ev - er ours; ours, ours is the prize.
 ours, ours is the prize.
8va.....
 ours, ours is the prize.

mf
 8139.

He shall hate God and good.

He shall hate God and good.

He shall hate God and good.

He shall hate God and good.

cres. *p*

cres. He shall love us and ill.

cres. He shall love us and ill.

cres. He shall love us and ill.

cres. He shall love us and ill.

cres. He shall love us and ill.

cres. *p* *cres.*

ff Here shall he dwell and have de-light in hell:

ff Here shall he dwell and have de-light in hell:

ff Here shall he dwell and have de-light in hell:

ff Here shall he dwell and have de-light in hell:

8va *A* *ff* *mf*

here shall he dwell and have de - light

here shall he dwell and have de - light

here shall he dwell and have de - light

here shall he dwell, and have de - light

8va.

in hell: He here for

in hell: He here for

in hell: He here for ev - er,

in hell: He here for ev - er,

ev - er, and all his ge - ne - ra - tions, ..

ev - er, and all his ge - ne - ra - tions, and

and all his ge - ne - ra - tions, All his ge - ne - ra - tions, ..

and all his ge - ne - ra - tions, and

mf *cres.*

all, all his ge-ne-ra-tions For ev

all his ge-ne-ra-tions For ev

all his ge-ne-ra-tions For ev

all his ge-ne-ra-tions For ev

B

8va

er and ev - er com-ing, curs-ing God, curs-ing God,

er and ev - er com-ing, curs-ing God, curs-ing God,

er and ev - er com-ing, curs-ing God, curs-ing God,

er and ev - er com-ing, curs-ing God, curs-ing God,

And serv - ing thee for ev - er,

And serv - ing thee for ev - er,

And serv - ing thee for ev - er,

And serv - ing thee for ev - er,

8va

Hell . . . with - out end.

Hell . . . with - out end.

Hell . . . with - out end.

Hell . . . with - out end.

Sua *mf* *cres.*

col 8vi

Piccola pausa.

col 8vi

No. 18.—SATAN.

SATAN. *Poco Allegro ma con moto.*

f

I will go forth, and win . . . his boast - ed

Poco Allegro ma con moto. ♩ = 100.

sf *mf*

will : I will dis-guise : . . . I will lie and de -

p

dolce.

- ceive : Will fawn ; crouch ; bow down at his

pp

feet; will cringe; Smile; flat-ter his wan-dering eve: . . .

mf

his mar - velling ear . . . I will be - guile; will snare . . . his

mf *pp* *f* *feroce.*

sense, his tongue, His nos - trils; his fine . . . touch . . . will co-zen and

cres. *cres.*

cheat, Be-tray, un - do . . . to ru - in.

gioioso. *ff* *f*

I will de-lude . . . His

D *mf* *p*

beat . . . ing heart ; and his me - cha - ni - cal

mind Of rea - son o'er-reach, mis-lead, spoil, ra-vel,

and fool . . . I will go forth,

I will go forth, I will lie and de -

- ceive : Will fawn ; crouch ; bow down at his

pp *cres.* *f* *f* *p* *cres.* *mf* *f* *fp* *pp*

feet; Will cringe; Smile; flat-ter his wandering eye: his mar - vell-ing

ear . . . I will be - guile; will snare his sense, his tongue, His

nos - trils, his fine . . touch will co-zen and cheat, cheat, Be -

- tray, cheat, be - tray, un - do . . to

ru-in, be-tray, be-tray, un - do . . to

ru-in.

SOPRANO. *f* Praise, O ho! Praise to thee, . . thou king of hate!

ALTO. *f* Praise, O ho! Praise to thee, . . thou king of hate!

TENOR. *f* Praise, O ho! Praise to thee, . . thou king of hate!

BASS. *f* Praise, O ho! Praise to thee, . . thou king of hate!

Andante maestoso. Praise, O ho! Praise to thee, . . thou king of hate!

$\text{♩} = 83.$

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

Praise, O ho! Praise to thee, . . thou king of hate!

An - cient of cha - os, es -

An - cient of cha - os, es -

An - - cient of cha - os, es - sen - tial

sfp

8138.

- sen - tial flower of night,
 - sen - tial flower of night, an - cient of
 flower of night, an - cient of cha -
 es - sen - tial flower of
 an - cient of cha - os, es - sen - tial flower of
 cha - os, es - sen - tial flower of
 os, es - sen - tial flower of
 night, That wrap - pest in dark - ness, burn - est with
 night,
 night, That wrap - pest in dark - ness, burn - est with
 night,
 night,

8138.

fire; *mp* that marr - est Beau - ty, that sap - pest

fire; *mp* that marr - est Beau - ty, that sap - pest

p that broodst de - light - ing For

strength; *p* that broodst de - light - ing For

strength; *p* that broodst de - light - ing For

strength; *p* that broodst de - light - ing For

ev - er in ev - er - in - creas - ing de - so -

ev - er in ev - er - in - creas - ing de - so -

ev - er in ev - er - in - creas - ing de - so -

ev - er in ev - er - in - creas - ing de - so -

- la - tion, for
 - la - tion, that broodst de - light - ing for
 - la - tion, de - light - ing for
 - la - tion, that broodst de - light - ing for

cres.
 ev - er in ev - er in - creas - ing de - so -
cres.
 ev - er in ev - er in - creas - ing de - so -
cres.
 ev - er in ev - er in - creas - ing de - so -
cres.
 ev - er in ev - er in - creas - ing de - so -

la tion.
 la tion.
 la tion.
 la tion.

p

cres. poco a poco.

*Maestoso.
un poco ritenente.*

Forth go thou! lead us forth! thine
f
Forth go thou! lead us forth! thine
Maestoso.
f un poco ritenente.

arm - ed fiends Let loose : thy thy power . . . ex - tend, thy
arm - ed fiends Let loose : thy power . . . ex - tend,

H

power . . . ex - tend. Be God's new world Blast - ed with war and

thy power . . . ex - tend. Be God's new world Blast - ed with war and

pain, be God's new world blast - ed with war and pain. Thy power ex -

pain, blast - ed with war and pain. Thy power ex -

tend, thy power ex - tend. Forth

tend, thy power ex - tend. Forth

cres.

1 J

go thou! forth, forth go thou! forth go thou!

go thou! forth, forth go thou! forth go thou!

f

mf

Forth go thou! lead us forth! thine

lead us forth! thine arm-ed fiends let loose, forth go thou! lead us forth! thine

lead us forth! thine arm-ed fiends let loose, thine

lead us forth! thine arm-ed fiends let loose, thine

f

col 8vi

arm-ed fiends let loose: thy power . . . ex-tend, thy

arm-ed fiends let loose: thy power . . . ex-tend,

arm-ed fiends let loose: thy power . . . ex-tend, thy

arm-ed fiends let loose: thy power . . . ex-tend,

8va

col 8vi

8138.

col 8vi

power . . . ex-tend. Be God's new world blast - ed with war and

thy power . . . ex-tend. Be God's new world blast - ed with war and

power . . . ex-tend. blast - ed with war and

8va. thy power . . . ex-tend. blast - ed with war and

col 8vi

pain, blast - ed with war and pain. Be all de -

pain, blast - ed with war and pain. Be all de -

pain, be God's new world blast - ed with war and pain. Be all de -

pain, be God's new world blast - ed with war and pain. Be all de -

poco a poco accel. stroyed, be all de-destroyed, But

poco a poco accel. stroyed, be all de-destroyed, But

poco a poco accel. stroyed, be all de-destroyed, But

poco a poco accel. stroyed, be all de-destroyed, But

poco a poco accel. stroyed, be all de-destroyed, But

8138. col 8vi

strife and sin and thee to reign

strife and sin . . and thee . . to reign

strife and sin and thee to reign

strife and sin . . and thee . . to reign

cres.

col 8vi

The image displays a musical score for the song "The Rose Tree." It consists of five staves. The top four staves are for vocal parts, each with a treble clef and a key signature of one flat (B-flat). The lyrics "for aye." are written below the vocal staves. The bottom staff is for piano accompaniment, featuring a grand staff with both treble and bass clefs. The music is written in a traditional notation style with notes, rests, and bar lines.

rall. *Quasi Adagio.*
rall. King of death! king of
rall. King of death! king of
rall. King of death! king of
 King of death! king of
Quasi Adagio. = 72.
rall. *ff*

hate! king of night! lunga.

hate! king of night!

hate! king of night!

hate! king of night!

hate! king of night!

lunga.

* (Angelic echo in the vault.)
1st & 2nd SOPRANOS.
ppp God of might! God of

1st & 2nd ALTOS.
ppp God of might! God of

1st & 2nd TENORS.
ppp God of

ppp

love! God of light!

love! God of light!

love! God of light!

love! God of light!

rall.

* This passage is to be sung by twelve of the Chorus, seated.

L'istesso tempo.
SOPRANO.

110

ff

ALTO.

Ha!

ha!

TENOR.

Ha!

ha!

BASS.

Ha!

ha!

L'istesso tempo.

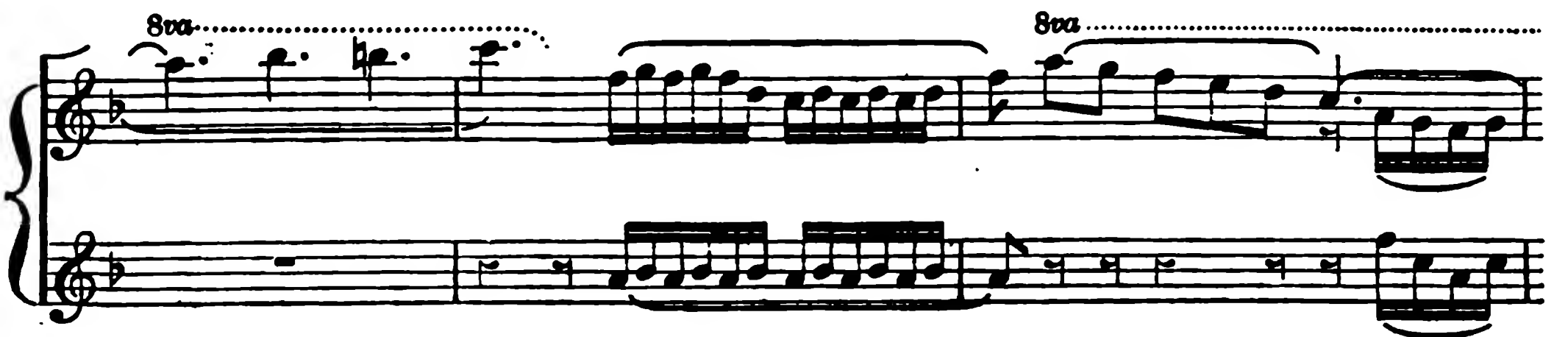
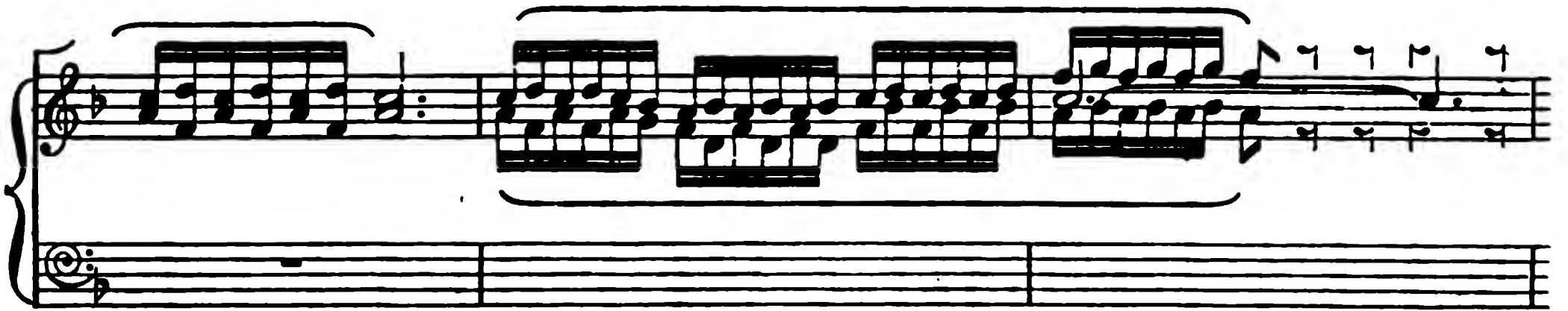
Ha!

ha!

ACT III.—EARTH.

PART I.—THE FALL.

No. 15.—ADAM, EVE.

Andante con moto. ♩ = 66.

This musical score is for a piano piece, page 112. It consists of eight systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics include *8va* (octave up), *cres.* (crescendo), and *p* (piano). Articulation includes slurs and accents. Section markers *A* and *B* are present. The piece concludes with a double bar line and a repeat sign.

8va

8va

A

w

w

8va

cres.

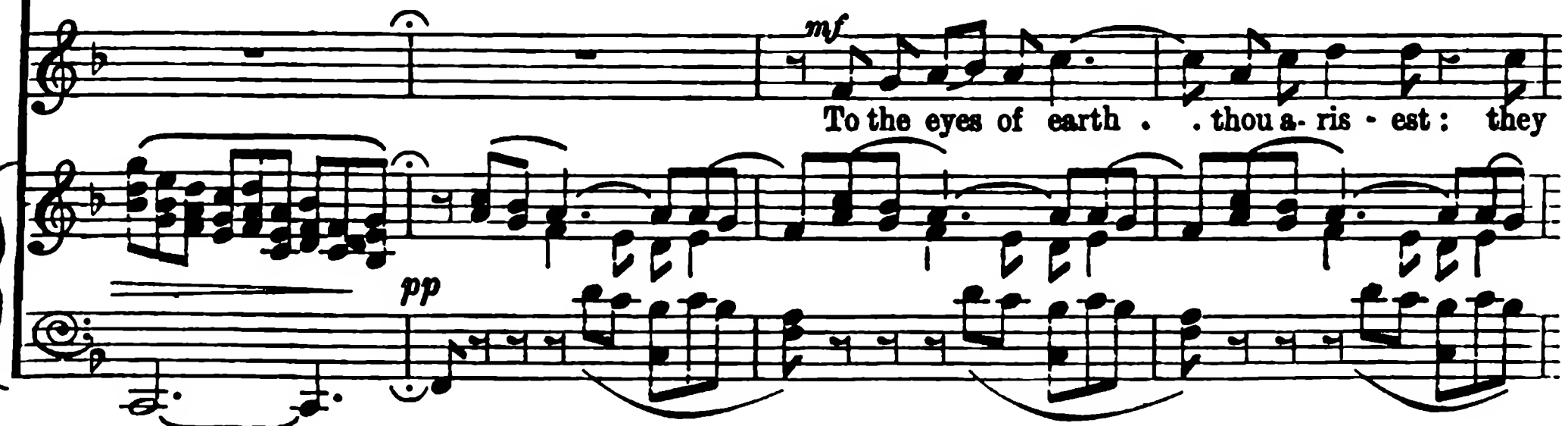
B

p

v



SOLO. TENOR. ADAM.



Thy glance o'er-tak-eth the streams . . in their flight :

They drink . . of thy ray.

cres. *mf*

SOLO. SOPRANO. EVE.

The a-wak-en-ing flowers . .

p

. . their heads . . of light . . Up-lift . . in the

shades. Birds a-rouse their hymns of de -

light. . . In the paths of the glades. *cres.*

D **ADAM.** *f* As a song . . . bird . . . is the voice . . . of thy

tr. *8va* *p*

love . . . In the Pa - ra - dise . . . of my . . .

heart. **EV.** *mf* Strength, light . . . to my

world of joy As the sun . . . thou art.

E E_{va}

The waters are
ADAM.

The waters are

cres.

bright: the flowers are a - wake, The sun . . . is a -

bright: the flowers are a - wake, The sun . . . is a -

8va.....

bove. . . . Birds hush their songs, 'tis

bove. . . . Birds hush their songs,

8va.....

tr tr tr

cres. f

day . . . In the gar - den of love, " 'tis day . . . In the gar - den of love,

the gar - den of love, the gar - den of love,

- den of love.

ppp

No. 16.—ADAM, EVE.

Allegretto scherzando ma non troppo presto. ♩ = 69.

Sva *mp*

Eve. mf

Sva Be - hold! what beau - ty glid - eth

Down from yon branch - - - ing tree!

He coil - eth round: he hid - eth Un - der the flowers. O see!

mf leggiero.

ADAM. See thou the

A brute is he.

mf *p*

sun-light glanc-ing Up-on his mot-ley squame: His a-gile

tongue forth-danc-ing, And eyes of flame! Ser-pent his

Bid him stay! Speak . . . to him! name! He would not stay. He will

Call . . . to him! answer not. He would not o-bey:

Sav - age ears . . . have they; Tongues and no speech; minds . . without

Watch . . . him! He fli - eth. Fol - low!

thought. He will flee a - non. He is

p *legato.*

I will fol - low.

gone. He will lead thee a vain . .

I will fol - low.
sempre mf
 chase, He will head thee in the
mp
 Fol - low! fol - low! fol - low! fol - low!
 race. He will hide him in the grass - es. Thro' the thick - et where he
dim.
 fol - low! fol - low! fol - low!
 pass - es He will lead thee a vain chase.
pp
Piccola pausa e poi attacca.

No. 17.—EVE, SATAN, CHORUS OF ANGELS.

Moderato assai. ♩ = 76.

The musical score is written for piano and voices. It begins with a piano introduction in C major, 4/4 time, marked *Moderato assai* with a tempo of 76 beats per minute. The piano part features triplet patterns in the right hand and sustained chords in the left hand, marked *pp*.

The vocal parts enter with the following lyrics:

EVE.
1st SOPRANO. A voice I hear, I know not
2nd SOPRANO. Take heed, Eve, take heed!
1st ALTO. Take heed, Eve, take heed!
2nd ALTO. Take heed, Eve, take heed!
1st TENOR. Take heed, Eve, take heed!
2nd TENOR. Take heed, Eve, take heed!

The piano accompaniment continues with triplet patterns, marked *pp*.

The vocal parts then sing:

whence, with-in me or a - bove.
 Take heed, Eve, take
 Take heed, Eve, take
 Take heed, Eve, take
 Take heed, Eve, take
 Take heed, Eve, take
 Take heed, Eve, take

The piano accompaniment continues with triplet patterns, marked *pp*.

mf

Who bids me fear?

poco cres.

heed! Guard . . her, An - gels of Love; Sa - tan on earth is

poco cres.

heed! Guard her, An - gels of Love; Sa - tan on earth is

poco cres.

heed! Guard her, An - gels of Love; Sa - tan on earth is

poco cres.

heed! Guard her, An - gels of Love; Sa - tan on earth is

poco cres.

heed! Guard her, An - gels of Love; Sa - tan on earth is

poco cres.

heed! Guard her, An - gels; Sa - tan on earth is

p

mf dolce e soave.

SATAN.

My home is in this fair - est

p

come.

p

come.

p

come.

p

come.

p

come.

mf espress.

tree; Its fruit . . . in thy reach hung, Untasted but by me, Hath loosed

Eve. *mf*
Thou, serpent, was 't .
my tongue.

that spake?
Tis I, Whom thou didst hold brute, mute, and
CHORUS.
Take heed!
Take heed!
Take heed!
Take heed!
Take heed!
Take heed!
Take heed!

dumb. Give heed, Eve:— give heed : *cres.* to . . thee . . we

mp Give heed, Eve:— give heed : *cres.* to thee we

mp Give heed, Eve:— give heed : *cres.* to thee we

mp Give heed, Eve:— give heed : *cres.* to thee we

mp Give heed, Eve:— give heed : *cres.* to thee we

mp Give heed, Eve:— give heed : *cres.* to thee we

mp Give heed, Eve:— give heed : *cres.* to thee we

poco cres.

molto espress.

To thee I call : Child of Earth, my voice is to

call : O child of Earth, our voice is to thee.

call : O child of Earth, our voice is to thee.

call : O child of Earth, our voice is to thee.

call : O child of Earth, our voice is to thee.

call : O child of Earth, our voice is to thee.

call : O child of Earth, our voice is to thee.

thee. Am I not comely too, O fair-est of all? O wis - est, I too am

Evil. $\text{♩} = \text{♩}$

In won - der I hearken,

wise : heark - en to me. heark - en to

Take

Take

Take

Take

Take

Take

pp

cres.
in won-der I heark-en, In won-der I
me! Heark-en to me!
cres.
heed! take heed!
cres.
heed! take heed!
cres.
heed! take heed!
cres.
heed! take heed!

heark-en.
heark-en to me! On . . the fair ap-ples as I
take heed!
take heed!
take heed!
Take heed!

freed I wise and ev-er wis - er grow. By knowledge is my spi - rit

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part features a grand staff with treble and bass clefs. Dynamics include *cres.* and *mf*.

freed, . . . All truth I know.

Man's speech he
 Man's speech he
 Man's speech he
 Man's speech he
 Man's speech he
 Man's speech he

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part features a grand staff with treble and bass clefs. Dynamics include *fp.*, *mp*, and *cres.*.

earth and all thereon, thou and thy man, Thy riv - er - wa - ter'd gar - den,

the fair trees, The flow'rs, the birds and beasts and less - er life

Came all of chance, from change - ful Matter's strife. There

poco rall. . . . *e poi sempre animando.*
is no God. He whom thou dreamst to love thee Is

but a sha - dow of thought. God there is none. . . .

shalt not die.

f *dim.* *p*

8 8 3

Ev.

Why doubt - eth my heart? What dream I, to

3 3 3 3 9 3 3 3 8 3 8 3

hear Forbidding voi-ces? I will not fear— Fair is the

sotto voce. 3

p

tree to the eyes,— Nor planted in vain.—

3 3

The serpent hath eat-en and liv-eth :— He sure-ly is

mf *p*

wise.— Good is the coun - sel he giv - - eth.— I will not re-frain.

appassionato.
O . . beau - - teous fruit! whe-ther of God's . . own

f *fp*

accel.
treasure Or of thy - self sprung, thou art mine.

cres. ed accel. *f*

Più mosso. *♩ = 126.*

CHORUS. 1st SOPRANO.
mf The heav'n - ly links are bro - ken :

2nd SOPRANO.
mf The heav'n - ly links are bro - ken :

1st ALTO.
mf The heav'n - ly links are bro - ken :

2nd ALTO.
mf The heav'n - ly links are bro - ken :

p *dim.* *ff*

mf *dim.*

E - vil is thought on earth: E - vil is spo - ken:

mf *dim.*

E - vil is thought on earth: E - vil is spo - ken:

mf *dim.*

E - vil is thought on earth: E - vil is spo - ken:

mf *dim.*

E - vil is thought on earth; E - vil is spo - ken:

p *dim.*

Allegro con fuoco. EVE. 3

SATAN. *mf* O sweet . . to the

The fruit of wis - dom:

pp

E - vil is done.

pp

E - vil is done.

pp

E - vil is done.

pp

E - vil is done.

1st TENOR *pp*

E - vil is done.

2nd TENOR *pp*

E - vil is done.

Allegro con fuoco. ♩ = 126.

pp *p* 3 3 3 3

taste, *cres.* in - tense, . . . Melt - ing rap - ture of
cres. the tree of plea - sure. Eat, eat, 'tis

sense: A joy of pas - sion I find Open - ing the
 thine. *cres.*

eyes of the mind, *rall.* To the truth . . . thou spak-est. Of
P a tempo.
f colla parte. p

me, ser - pent, thou mak - est A God . . . in-deed.
 To A-dam
cres. *f*

poco rall. *a tempo.*

He too shall taste. To him I

poco rall. *f* *a tempo.* *pp*

haste. Make speed, . . Eve, make speed.

poco rall. p *a tempo.* *pp*

haste. . . . *molto rall.* *f*

He . . . too shall taste.

cres. *f molto rall.*

Allegro assai e maestoso. ♩ = 108.

ff

SATAN. Maestoso.

Ye boast - ful an - gels!

e - ter - nal ty - rants, be - hold, behold, be - hold!

8138.

Q

A - - dam is fall - en: he eat - eth.

No long - erno In Hell to be con-fined I thither turn,

But thence to draw the friends of

Death, . . . here - af - ter On earth with men . . . to in-ha-bit ev-er .

p

f *dim.* *p*

8138.

- more, 'Less I with fire or flood or cum - ber-ing cold

mf *cres.* *f* *ff*

senza rall.

De - stroy . . . the fan - ci-ful fa - bric, and then . . .

R

ff

con ironia. ff

Fare - well.

f *dim.*

col 8vi

8138.

No. 18.—CHORUS OF ANGELS. MICHAEL AND TWO ANGELS.

Un poco ritenente. ♩ = 104.

Piano introduction for the chorus of angels. The music is in C major, 4/4 time. It features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, while the bass line features triplet patterns.

1st SOPRANO.

Eyes whom the sight of God . . . de - light - eth,

2nd SOPRANO.

Eyes whom the sight of God . . . de - light - eth,

1st ALTO.

Eyes whom the sight of God . . . de - light - eth,

2nd ALTO.

Eyes whom the sight of God . . . de - light - eth,

pp

Ye sight . . . of His see - ing! A

Ye sight . . . of His see - ing! A won -

Ye sight . . . of . . . His see - ing! A

Ye sight . . . of His see - ing! A

won - der ye see, not un - der - stood :

der ye see, not un - der - stood :

won - der ye see, not un - der - stood :

won - der ye see, not un - der - stood :

8va.....

cres. The earth . . He willed in - to be - ing, His foe to

cres. The earth . . He willed in - to be - ing, His foe to

cres. The earth . . He willed in - to be - ing, His foe to

cres. The earth . . He willed in - to be - ing, His foe to

cres. The earth . . He willed in - to be - ing, His foe to

cres.

col 8vi.....

S com - bat in - vi - teth.

com - bat in - vi - teth.

com - bat in - vi - teth.

com - bat in - vi - teth.

S

dim. *p*

Con moto.

mp Still from our heav'n - ly tower look we down. *pp* The will of His good Re -

mp Still from our heav'n - ly tower look we down. *pp* The will of His good Re -

mp Still from our heav'n - ly tower look we down. *pp* The will of His good Re -

mp Still from our heav'n - ly tower look we down. *pp* The will of His good Re -

Con moto. ♩ = 84

pp

- demp . . . tion . . shall crown.

- demp . . . tion . . shall . . . crown.

- demp . . . tion . . shall crown.

- demp . . . tion . . shall crown.

pp

Allegro assai.

f Twin - balanced swords of flame . . . de -

f Twin - balanced swords of flame . . . de -

Allegro assai. ♩ = 132

8va

mf

ascend - ing, On Mi - chael at - tend - ing,

ascend - ing, On Mi - chael at - tend - ing,

Twin - balanced swords of flame . . . on Mi - chael at - tend - ing,

Twin - balanced swords of flame . . . on Mi - chael at - tend - ing,

8va.....

What mean ye? Who say - eth?

What mean ye? Who say - eth?

What mean ye? Who say - eth?

What mean ye? Who say - eth?

8va.....

cres.

T * SOLO. 2nd SOPRANO. FIRST ANGEL.

*** SOLO. CONTRALTO. SECOND ANGEL.**

SOLO. BARITONE. MICHAEL.

We may not

We may not

We may not

f *dim.* *3* *3* *p*

* See Prefatory Note.

tar - ry. God's will . . . to earth we

tar - ry. God's will . . . to earth we

tar - ry God's will . . . to earth we

car - ry, Where A - dam la - ment - eth and pray - eth.

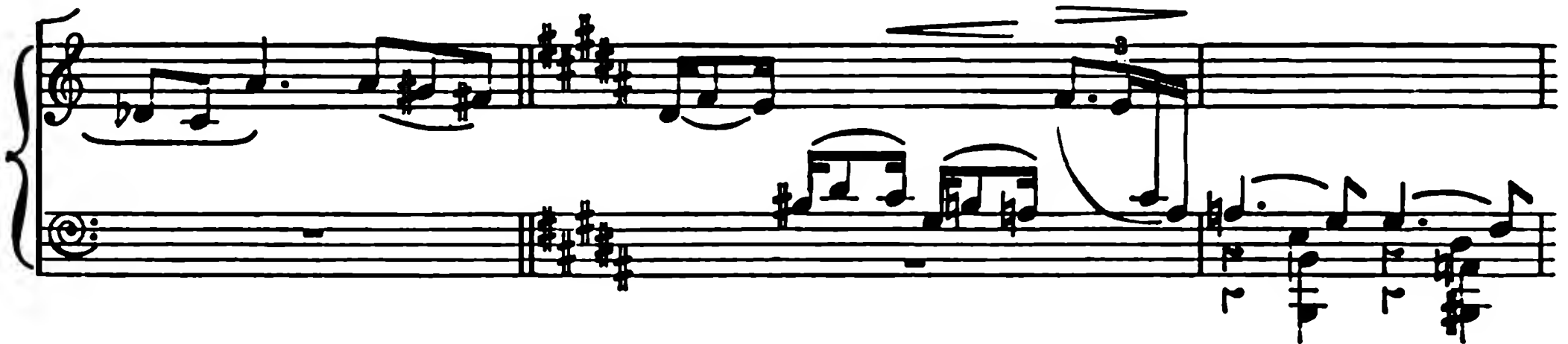
car - ry, Where A - dam la - ment - eth and pray - eth.

car - ry, Where A - dam la - ment - eth and pray - eth.

(They descend.)

pp

No. 19.—ADAM'S LAMENT. ADAM, EVE, CHORUS OF ANGELS.

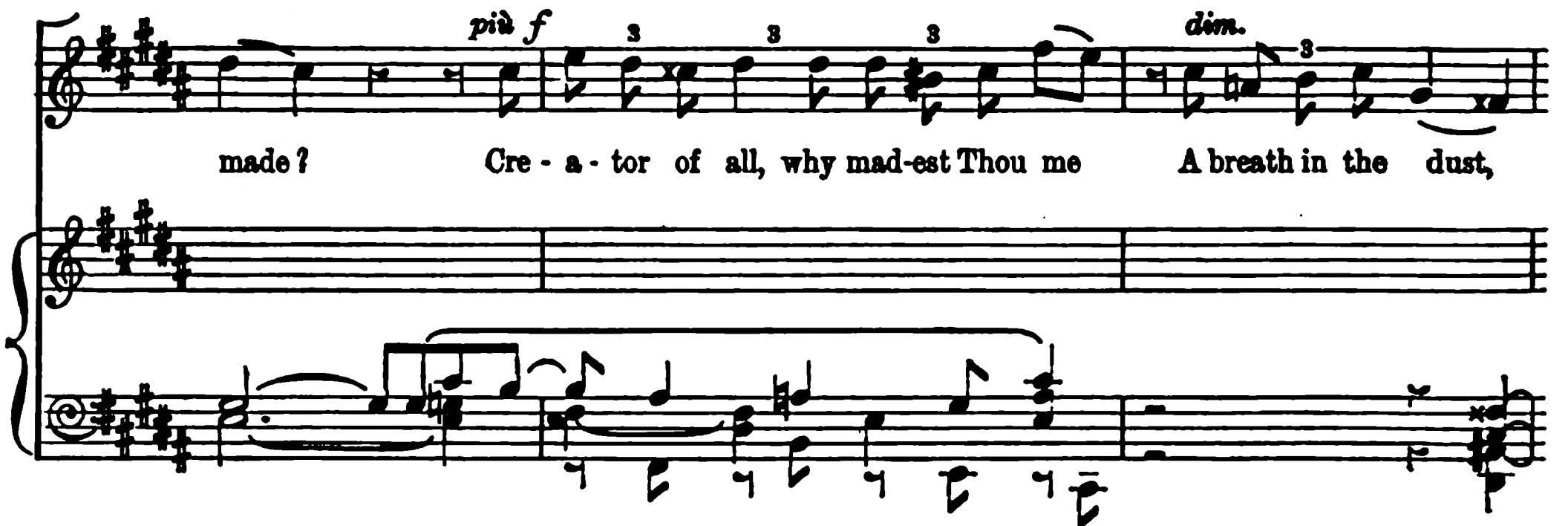
Largo e Mesto. ♩ = 58.

ADAM.
mf molto espressivo e dolente.

Fled are my joy and peace : why was I



made ? Cre - a - tor of all, why mad-est Thou me A breath in the dust,



to be . . Of it-self a - fraid . . . My pride to be Thine Thou hast reft,



cres.
the glo - ry and crown of my head: My robe of in - nocence rent:
cres.
my na - kedness thou pierc - est With fierc - est Fangs of
Più mosso.
dread. *Più mosso.* $\text{♩} = 72.$
(fremente.)
Shall the migh - ty li - on, his kind - ness for - getting, Steal
pp
cres. *W*
... on me in the night to spring and rend ... me?

Or must I de-fend me From the onslaught of

ea-gles, my head be-setting With fu-rious beak?

what fate un-shewn . . . O'er-shadows my heart with hor-ri-ble fears . . .

. . . unknown?

In blackest night . . . I shall be shrouded for ev-er,

Away from thee, Eve, out of thy sight. No eyes of love . . . to re -

cres. *f* *dim.*

- call me thence. Thy weeping eyes shall then be clos - ed in

p

night, For - got - ten in black - ness dense, Where ill nor good cometh :

cres. sun shineth there nev - er, Nor horrors of soul the dark - ness can

f *p* *p* *p*

dark - en.

cres. *f* *cres.* *Sua.*

EVE. *ff* Hear - ken, O hearken ! ADAM. No o-ther re - pose.

CHORUS. SOPRANOS. A - dam ! A - dam !

ALTO. A - dam ! A - dam !

8va.....

ff *dim.* *p*

Ye lightning words of flame .. To dust of earth .. smite me, from dust I

fff

came.

ff A - dam !

A - dam !

ff

A - dam !

A - dam !

dim. *dim.*

8va.....

Attaca

No. 20.—THE PRAYER. ADAM, EVE.

ADAM.
f *Più mosso.*

Hide! hide . . from heaven our shame.
Più mosso. ♩ = 86.

Nay, seek we God. Call on His

name, Since ill we have done. If

ADAM.
Ill . . . have we done.

thou de-spair How . . shall He hear our prayer?

How hear our

un poco ad lib.

O, A-dam, pray: Speak for us, A-dam. Say,

prayer?

un poco ad lib.

colla parte. *poco cres.* *pp*

Larghetto molto espressivo. *mf*

Fa - ther of heav'n, forgive, re - store. Turn not a -

mf

Fa - ther of heav'n, forgive, re - store.

Larghetto molto espressivo. $\text{♩} = 66.$ *p*

way. . . Thy weep-ing chil-dren do not dis - re-gard.

Turn not a - way. . . Thy weep-ing children do . . . not dis - re-gard.

Thy work of love with love . . . a - mend.

Thy work of love with love . . . a - mend.

Thy mak-ing by our-selves . . un-made— In pain and grief,

Thy mak-ing by our-selves un - made— In pain and grief, ..

by ter - ror and sor-row marred, In the

by ter - ror and sor-row marred,

dust . . low - laid,—

In the dust . . low - laid,—

Cre-ate once

Cre-ate once

more: Bid Thou . . to hon - our a - gain a - rise. One hope of Thee we

more: Bid Thou . . to hon - our a - gain a - rise. One hope of Thee we

8va

cres. *mf* *p* *pp* *rall.* *a tempo.* *cres.* *rall.* *a tempo.* *fp* *rall.* *p a tempo.*

crave. Our bro-ken hearts re-ceive: un-to our

crave. Our bro-ken hearts re-ceive: un-to our hea-vy cries . . .

p

Poco più lento.

hea-vy cries Bow Thine ear, . . . bow Thine ear, bow Thine

Bow Thine ear, . . . bow Thine ear, bow Thine

Poco più lento.

pp

ear . . . and . . . save. . . .

ear . . . and . . . save. . . .

f *B 8va*

dim. *pp* *pp*

No. 21.—MICHAEL AND TWO ANGELS. ADAM.

SOLO. BARITONE. MICHAEL.
*Andante con moto.**Quasi Recit.*
mp

Andante con moto. ♩ = 76.

pp

A - dam, thy prayer is

SOLO. 2nd SOPRANO. AN ANGEL.

Thy prayer is heard.

SOLO. CONTRALTO. AN ANGEL.

Thy prayer is heard.

heard . . in hea - ven.

Thou fain most in de-spair, la-ment no

pp

Lament no more !

From E - den

dri - ven,

To thee,

Lament no more !

From E - den

dri - ven,

To thee,

more !

From E - den tho' thou'rt driven,

Yet un-to

Thee, . .

And to thy

p

to thee the earth . . . is giv - en.
 to thee the earth . . . is giv - en.
 chil - dren to be born to thee, The earth . . and all her joy is

pp

Look forth and see! . . . Lament no more!
 Look forth and see! . . . Lament no more!
 giv - en. Take heart, look forth and see! . . . Lament no more!

cres.

Tempo 1mo. Larghetto.
 La-ment no more!
 ADAM. La-ment no more!
 An - gel of God! Of my la - ment . . . When in despair I fell, . . .
Tempo 1mo. Larghetto. ♩ = 66.
 8va.....
p

dim.

Thy prayer is heard. La-ment no

Thy prayer is heard. La-ment no

I do re - pent. . . An - gel of God!

pp *mf* *dim.*

C 8va

more!

more! . . .

In thy word I re-joice, And in thy voice I comfort me. But of my sons,

pp *cres.*

tell me, for thou canst tell, The fault where-in I fell, Shall they too

SOPRANO. AN ANGEL.

Fear not!

CONTRALTO. AN ANGEL.

Fear not!

rue, nor in this gar - den dwell?

MICHAEL.

Fear not!

re-joyce . . . at their birth!

For them shall

re-joyce at their birth! . .

For them shall

re-joyce at their birth! . .

For them shall

Earth As E - - - den be. . .

We that be -

Earth As E - - - den be.

We that be -

Earth As E - - - den be. . .

We that be -

poco a poco animandosi.

hold their Fa - ther's face . . . Will shield their grace, their steps of

hold their Fa - ther's face . . . Will shield their grace, their steps of

hold their Fa - ther's face Will shield their grace, their steps of

cres.

cres.

cres.

poco a poco animandosi.

joy, Their voice of mirth. To glad - den the Earth, They . . . shall be

joy, Their voice of mirth. To glad - den the Earth, They . . . shall be

joy, Their voice of mirth. To glad - den the Earth, They . . . shall be

f

cres.

free. To glad - den the

free. To glad - den the

ADAM. *f* An - - - - - gel of God!

free. To glad - den the

8va

E

Earth, . .

Earth,

In thy word I re-joice, . . And in . . thy

Earth,

poco rall. *f* They shall . . . be free.

poco rall. *f* They shall . . . be free.

poco rall. *f* voice I com-fort me.

poco rall. *f* They shall be free.

colla parte. *f*

8va

dim. *f*

8va

dim. *f*

PART II.—ADAM'S VISION.

No. 22.—VISION OF WAR.—ADAM, MICHAEL, CHORUS OF FURIES,
WARRIORS AND VANQUISHED.*Moderato assai.* $\text{♩} = 86$.

mf

MICHAEL. *mp*

Such child thou wert. Now, since man thou art, Will

ter - rors, sor - rows, deaths, and doubts surround thee. *mp* Let

wis - dom lead thee there Where in - nocence first found thee, *f* And fear thou

pp

ADAM.

I will not fear. Thee ra - ther, An - gel,

not!

f

I bid un-fold Some of the curse to be.

Allegro.

Ah, if thou those ills wouldst see, Watch . . as here we sit:

I will make before thee flit In sha-dow and mu-sic of a pa-geant

vain Sights that soon thy sons . . . in ear-nest shall be-

8va.

hold. Name thou each as I send him.

f ad lib.

colla parte.

Allegro giusto e con fuoco.

See on the

Allegro giusto e con fuoco. ♩ = 96.

pp

plain a - far, With ban - ners and

arm - ed train, What plague . ac -

- curst Ri-deth the first?

cres.

ADAM. *mf ad lib.* *f* 2 2 *colla parte.*

A - las ! I call him War,

8va

mf

ger I take my de-light, In fierce re-sist-ance, and blood-y

FURIES.
SOPRANO. *mf* In cries . . . of the wound-ed,

ALTO. *mf* In cries . . . of the wound-ed,

breath, In cries . . . of the wound-ed, de-

f de-spair . . . ing and fly-ing. In groans . . . of the

f de-spair . . . ing and fly-ing. In groans of the

de-spair . . . ing and fly-ing. In groans of the

dy - ing, In corp - ses and death.

dy - ing, In corp - ses and death.

Firm,

dy - ing, In corp - ses and death.

f

firm, ye spear - men! Hold to your steel.

No mas - ter but

sf

mp

I. Their kings and lords . . . Shall bow the

col 8vi.

knee. Their wo-men shall be The slaves . . of your fu - ry, their

col 8vi.....

Ye horse - men, break them ! scatter them ! tread them

men the prey of your swords. . .

col 8vi.....

Thou steal - est as night. . . Thou leap -
 Thou steal - est as night. . . Thou leap -
 down !

8138.

est as dawn of day. Thou smit - est with noonday rays of fire.

est as dawn of day. Thou smit - est with noonday rays of fire.

Up - lift your

p *cres.* *f*

They tire !

They

Vic - to-ry !

swords to slay. Spur forward your steeds. They tire !

p *f*

they tire !

tire !

Vic - to-ry ! To the sword ! Spare not !

p *f*

SOPRANO.

con - quer-ing king, none reign - eth but thou. Our

ALTO.

con - quer-ing king, none reign - eth but thou. Our

arms . . re - strain . . not our maddened steeds. . .

arms . . re - strain . . not our maddened steeds. . .

At ev - e - ry stroke an en - e-my bleeds, In death . . .

At ev - e - ry stroke an en - e-my bleeds, In death . . .

. . . they bow. . . .

They fly,

they fly !

. . . they bow. . . .

They fly !

TENOR.

Fol - low ! Pur - sue the fly - ing !

BASS.

They fly,

they fly !

dim

They fly! they
They fly! they
Destroy! de-destroy!
They fly! they fly!

f

1st CHORUS.

fly! Die! die! Ye per-ish, ye
fly! Die! die! Ye per-ish, ye
De-destroy! de-destroy! Pur-sue the
Die! die! Ye per-ish, ye

2nd CHORUS. SOPRANO.

ALTO. *f* Spare! spare! We are fall - en.
TENOR. *f* Spare! spare! We are fall - en.
BASS. *f* Spare! spare! We are fall - en.
Spare! spare! We are fall - en.

die! die! fly - ing! die!

We yield. Our arms we yield. . . Spare!

We yield. Our arms we yield. . . Spare!

We yield. Our arms we yield. Spare!

We yield. Our arms we yield. Spare!

dim.

Die! die! Ye per-ish, ye die!

Die! die! Ye per-ish, ye die!

Die! die! Ye per-ish, ye die!

Die! die! Ye per-ish, ye die!

spare! We yield Our coun - try and ci - ties to be

spare! We yield Our coun - try and ci - ties to be

spare! We yield Our coun - try and ci - ties to be

spare! We yield Our coun - try and ci - ties to be

dim. poco a poco

K

thine: our-selves to be thy slaves;

thine: our-selves to be thy slaves;

thine: our-selves to be thy slaves; Our chil - dren and our

thine: our-selves to be thy slaves; Our chil - dren and our

K

Spare, spare our

Spare, spare our

wives: Spare, spare our lives, spare, spare our

wives: Spare, spare our lives, spare, spare our

Pur-sue ! O'er-take !
 lives !
 lives ! spare, spare our lives !
 lives ! spare, spare our lives !
 lives ! spare, spare our lives !
pp *cres. poco a poco.*
 Sur-round ! sur-round and slay !
 As a li - on thy
 As a li - on thy
 As a li - on thy
 As a li - on thy

teeth close on us ; they crush, de-vour. De - vour no

teeth close on us ; they crush, de vour. De - vour no

teeth close on us ; they crush, de-vour. De - vour no

teeth close on us ; they crush, de-vour. De - vour no

Die ! die !

Die ! die !

Die ! die !

Die ! die !

more ! Spare, spare ! . . Spare,

more ! Spare, spare ! . . Spare,

more ! Spare, spare ! . . Spare,

more ! Spare, spare ! . . Spare,

sempre cres.

col 8vi

1st & 2nd CHORUS.
Più lento e maestoso.

PÆAN.

SOPRANO.

Li

on of war,

that

roar

ALTO.

Li

on of war,

that

roar

TENOR.

Li

on of war,

that

roar

BASS.

Li

on of war,

that

roar

8va *Più lento e maestoso.* ♩ = 80.

est thy name, De - stroy - er of
 est thy name, De - stroy - er of
 est thy name, De - stroy - er of
 est thy name, De - stroy - er of

man ! The earth thou dost ra - vish, her chil - dren thou
 man ! The earth thou dost ra - vish, her chil - dren thou
 man ! The earth thou dost ra - vish, her chil - dren thou
 man ! The earth thou dost ra - vish, her chil - dren thou

slay - est, When thou wilt burn . . the winds are thy fan : The

slay - est, When thou wilt burn . . the winds are thy fan : The

slay - est, When thou wilt burn . . the winds are thy fan : The

slay - est, When thou wilt burn . . the winds are thy fan : The

field . . . quak - eth where - on thou play - est, And

field quak - eth where - on . . thou play - est, And

field . . . quak - eth where - on thou play - est, And

field quak - eth where - on thou play - est, And

when thy - self thou ar - ray - est, The

when thy - self thou ar - ray - est, The

when thy - self thou ar - ray - est, The sun

when thy - self thou ar - ray - est, The sun

sun crowns thee with flame, the sun crowns thee with flame. . .

sun crowns thee with flame, the sun crowns thee with flame. . .

crowns . . . thee with flame, the sun crowns thee with flame. . .

crowns . . . thee with flame, the sun crowns thee with flame. . .

8va.....

Molto Allegro.

...

...

...

...

Molto Allegro. ♩. = 120.

dim.

col 8vi.....

ADAM.

mf

Be these . . my sons?

A - las!

MICHAEL.

mf

They are gone.

No. 28.—VISION OF PLAGUE, FAMINE AND DISEASES. ADAM AND CHORUS.

Allegretto. ADAM. *mf fremente.*

Ah, see! What shapes

Allegretto. ♩ = 86. *p* *pp*

hid - eous and lean float o'er the land? Their fa - ces

N *mf*

veiled, twin dev - ils hand in hand With

f ad lib.

ai - lent swoop. Plague, Fa - mine, and be -

colla parte.

a tempo.

- kind, Dis - eas - es, Cramped mis - fea - tures of all kind.

mf a tempo.

Dire - ful their forms, dire - ful their names . . shall be.

CHORUS. 1st SOPRANO. (PLAGUE.)

I walk the winds unseen,

sf *p stacc.* 8va...

I tar - nish the sky, I in - gen - der the flood With atoms of

CHORUS. 2nd SOPRANO. (FAMINE.)

I fol - low thee fast.

8va...

death, To en - ter the blood With drink and

I pow - der the blast With mil - dew and mould.

8va...

breath. *cres.* Out of my culturing

Seeds of . . worms and lo-custs rank, Rust and fun-gus dank.

8va

horn Of poi - son I show-er My curses un - clean. . .

8va To tet - ter the vines And smirch . . the

Men and beasts sick-en and die, . .

corn With blight and brand-ing sour.

. . they can - not es - cape.

The earth I en - fold And she pines. Men and

pp

In terror they fly, . . . They can - not es -

beasts famish and die, . . . In terror they lie, . . . They can - not es -

- cape, They sick - en and die, . . . they sick - - - en and

- cape, They fam - ish and die, . . . and

die.

die.

CHORUS OF DISEASES. TENOR.

Bass. We are your train. We en - ter men's

We are your train. We en - ter men's

bo - dies made sick with a sign.

bo - dies made sick with a sign.

cres.
Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his
cres.
Nerve, mus - cle and vein, Heart, liv - er and brain, Each hath his

choice. And if they re -

choice. And if they re -

cres.

pine, We cry with their

pine, We cry with their

SOPRANO.

ALTO.

voice

Our

cho

rus

of pain.

voice

Our

cho

rus

of pain.

Ah!

Ah!

Ah!

Ah!

♩ = 60.

ah!

Pain

racks

us:

our brains reel and

ah!

Pain

racks

us:

our brains reel and

ah!

Pain

racks

us:

our brains reel and

ah!

Pain

racks

us:

our brains reel and

♩ = 60.

col 8vi.

swim:

We

fall:

with sud-den faintings fall,

in spasms of hor-ror.

swim:

We

fall:

with sud-den faintings fall,

in spasms of hor-ror.

swim:

We

fall:

with sud-den faintings fall,

in spasms of hor-ror.

swim:

We

fall:

with sud-den faintings fall,

in spasms of hor-ror.

col 8vi.

p With cramping cold . . we creep : our eyes grow dim :

p With cramping cold . . we creep : our eyes grow dim :

p With cramping cold . . we creep : our eyes grow dim :

p With cramping cold . . we creep : our eyes grow dim :

mf

pp Our trembling limbs . . wither : our bones de - cay : . . With gha - st - ly

pp Our trembling limbs . . wither : our bones de - cay : . . With gha - st - ly

pp Our trembling limbs . . wither : our bones de - cay : . . With gha - st - ly

pp Our trembling limbs . . wither : our bones de - cay : . . With gha - st - ly

pp

aches . . we pine : in ter

aches . . we pine : in ter

aches . . we pine : in ter

aches . . we pine : in ter

f

ror, And mel-an-cho-ly shud der-ings

ror, And mel-an-cho-ly shud der-ings

ror, And mel-an-cho-ly shud der-ings

ror And mel-an-cho-ly shud der-ings

drowned, our joy is fled. Our beau-ty and

drowned, our joy is fled. Our beau-ty and

drowned, our joy is fled. Our beau-ty and

drowned, our joy is fled. Our beau-ty and

strength are dead.

strength are dead.

strength are dead.

strength are dead.

Più mosso.

187

f Tor - tured, we can-not sleep in pangs of fire *f*
f Tor - tured, we can-not sleep in pangs of fire *f*
f Tor - tured, we can-not sleep in pangs of fire *f*
f Tor - tured, we can-not sleep in pangs of fire *f*
Più mosso. ♩ = 80. *f* *p* *col 8vi* *Sva*

Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous
Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous
Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous
Quench - less, that no thirst, quenchless thirst can al - lay. Tot - t'ring in hideous
Sva *p* *8vi*

dan - ces of de - spair - - - ing death. *ff*
dan - ces of de - spair - - - ing death. *ff*
dan - ces of de - spair - - - ing death. *ff*
dan - ces of de - spair - - - ing death. *ff*
cres. *ff*

p
Gnawed by se - cret can - k'rings deep,

p
Gnawed by se - cret can - k'rings deep,

p
Gnawed by se - cret can - k'rings deep,

p
Gnawed by se - cret can - k'rings deep,

p *dim.* *pp*

pp
With suf-fo-cated breath, Choked, we ex - pire. . . .

pp
With suf-fo-cated breath, Choked, we ex - pire. . . .

pp
With suf-fo-cated breath, Choked, we ex - pire. . . .

pp
With suf-fo-cated breath, Choked, we ex - pire. . . .

8

pp

No. 24.—VISION OF GOOD. ADAM, MICHAEL, ANGELS OF POETRY
AND OF MUSIC.

Moderato assai. *f* ADAM.

Woe, woe to the earth!

Moderato assai. $\text{♩} = 80.$

Now ra-ther far In the li- on's mouth of fu-ry would I be

ad lib.

colla parte. *f*

crushed, Than by the least Of these black ske-le-tons be possessed.

f

MICHAEL.

S *mf* *pp*

Weep . . not, nor stay these e-vils to de-plore. Close . . too thine

sf *pp*

cres.

eyes.— Part . . now their lids a-gain, And name the

pp

Andante tranquillo.

ADAM.

Two forms I see,

sight.

Andante tranquillo. ♩ = 69.

that in the even - ing sky Up - gath - er robes of splen - dour.

poco cres.

Great their beau - ty, Baf - fling my

sense.

These are the powers of Love,

They should be com - fort - ers of

*rall.**pp*

sor - row :

a tempo.

Mu - ses I call them.

a tempo.

d = d

To-gether on high, O-ver for-est and plain as they fly, O'er moun-tain and

pp

ANGEL OF MUSIC. *d = d*

ANGEL OF POETRY. *p*

Fair . . . est spi-rit,

Come, . . . fair-est spi-rit.

sea Their voi-ces come float-ing.

pp

come. . . I lean . . .

I link my hand in thine.

on thee.

Thy gen'-rous phan-ta-sy To my proud thought sur-

pp

p
I yield to thee.

f ma dolce.
- ren - der : be thou mine.

p *p*

I have launch - ed a boat . . . On the o - cean of

cres.
I spread my sail : it bath

thought.

f
caught God's breath. *p* We

poco cres. *dim.*

♩ = 56.

float, . . . we float, . . . we

p

♩ = 56.

We float, . . . we float, . . . we

pp

cres.

float. . . . The prow of thy pas - sion fur - rows the night

cres.

float. . . . The prow of thy pas - sion fur - rows the night

In star - ry rip - ples, in star - ry

In star - ry rip - ples, in star - ry

poco rall.

rip - ples of fly . . . ing

poco rall.

rip - ples of fly . . . ing

tr

colla parte. *pp*

Più mosso.

light.

light.

ADAM.

Più mosso. $\text{♩} = 72$

Be - hind them, O hap - py sight! My

sons I see crown'd and bright As the Se - ra-phim,

That in God's pre - sence sing The three - fold

poco cres.

hymn.

MICHAEL. *mf*

The mem-o - ry of their

Know'st thou their names?

p *pp*

cres.

names Wings back to me thro' time on fea - the-ry

ten:

No. 25.—CHORUS OF ALL-SEERS. ANGEL OF MUSIC.

Allegro assai.

flames.

CHORUS. 1st & 2nd TENORS. *mf*

Allegro assai. ♩ = 100.

We come, we

come, O Muse of de-light, we fol-low thy voice.

cres.

In thy praise . . . we re-joice. . .

cres. *f*

W cantabile. *mf*

The un-seen we a-dore in mu-sic and prayer, In

dim

pa - la - ces fair... Hath know - ledge her throne. Thy love we have pic - tured, and

carv - ed in stone The forms of de - sire.

With wis - dom for joy our plea - sure hath

played... Our la - bour hath made The small to be great, A

rap - ture of... sor - row, a beau - ty of fate... In forms of de -

X

sire. We fol-low thy thought, O beau-

dim. *pp* *fp*

teous best, But yet, . . . yet . . . are not . . . our spi-rits at

poco rall. *p* *colla parte.*

ANGEL OF MUSIC. *ad lib.*

O wa-ver-ing mind of man, to what dost thou as-pire?

rest. *colla parte.* *p*

Tempo lmo.

Thy smile is of

Tempo lmo. *mf* *f*

God, . . . thy teach-ing is.. truth, The glo - ry of

dim. *p*

youth Thy wis-dom hath won; Thy beau-ty, a... flower, doth gaze on the

cres. *d.*

sun . . . With eyes of de - sire. . . .

f *dim.* *cres.*

But O, our heart es-cap-eth in fire; Our love . .

mf *cres.* *f* *cres.* *f* *dim.*

ANGEL OF MUSIC.

The sor-row of

dim.

fli-eth a-way in breath.

rall. molto. *Un poco più lento. CHORUS. TENOR.*

A-dam is it? the ter-ror of death? The

p rall. molto. *pp* *Un poco più lento.*

rall.

sor-row of A-dam it is, the ter-ror of

rall.

No. 26.—VISION OF CHRIST.

CHORUS OF ANGELS AND OF ALL-SEERS.
 ADAM, MICHAEL, ANGELS OF POETRY AND OF MUSIC. VOX CHRISTI

Andante quasi Adagio. (Tempo del No. 2.)

death.

Andante quasi Adagio. (Tempo del No. 2.) ♩ = 80.

pp

CHORUS OF ANGELS.
Z SOPRANOS.

Glo

p

The first system of the musical score. It includes three staves: Soprano, Alto, and Piano. The Soprano staff has a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4 marked with a piano (*p*) dynamic. The Alto staff also has a treble clef and a key signature of one sharp, and it contains a whole rest. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, starting with a piano (*pp*) dynamic. The system concludes with a double bar line and a repeat sign.

The second system of the musical score. It includes three staves: Soprano, Alto, and Piano. The Soprano staff has a treble clef and a key signature of one sharp. It contains the lyrics "Glo - ry to God on" with a half note G4. The Alto staff also has a treble clef and a key signature of one sharp. It contains the lyrics "Glo - ry to God on" with a half note G4. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The system concludes with a double bar line and a repeat sign.

The third system of the musical score. It includes four staves: Adam, Soprano, Alto, and Piano. The Adam staff has a treble clef and a key signature of one sharp. It contains the lyrics "Who com - eth now," with a half note G4. The Soprano staff has a treble clef and a key signature of one sharp. It contains the lyrics "high, To" with a half note G4. The Alto staff also has a treble clef and a key signature of one sharp. It contains the lyrics "high, To" with a half note G4. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The system concludes with a double bar line and a repeat sign.

that all the An - gel throng Ush-er him with glad
men be peace !
men be peace !

song ?
MICHAEL
The vi - sion grant - eth thee to
To men be peace !
To men be peace !

see . . The world's de - sire, the Son of Man : Look for no

* Vox CHRISTI *Adagio molto.*

o - ther. Come un-to Me, CHORUS. *ppp* O come to O come to

Adagio molto. ♩ = 60. *ppp*

Ye wea - ry and bes - vy la - den, . . And I will Him, O come to Him. Him, O come to Him.

give you rest. ANGEL OF MUSIC. O Son of Man, to Thee ANGEL OF POETRY. O Son of Man, to Thee

ppp He will give you rest. *ppp* He will give you rest. TENOR. *ppp* He will give you rest. He will give you rest. *pp*

* To be sung by six Baritones (of similar quality) in the Chorus.

Our wings we vail. O Son of Man, *cres.*

Our wings we vail. O Son of Man, *cres.*

CHORUS. TENORS. *mf* All hail, . . Christ, *cres.* all hail! We have

BASSES. *mf* All hail, *cres.* Christ, . all hail! We have

cres. *mf* *Sua...*

B *Vox CHRISTI.* *p*

Take My yoke up .

to Thee Our wings we vail *f*

to . . Thee Our wings we vail *f*

wait - ed, . . wait - ed for Thee. *f*

wait . . . ed, wait . ed for Thee. *f*

B *Sua...* *f* *p* *pp*

d = d

- on you and learn of Me, For I . . am low - ly of heart,

ppp O learn of Him, *pp* O learn of

ppp O learn of Him, *pp* O learn of

d = d

And ye shall find your rest.

CHORUS. SOPRANO. *ppp* Him. Ye . . shall find . . your rest.

ALTO. *ppp* Him. Ye shall find . . your rest.

TENOR. *ppp* Ye . . shall find . . your rest.

BASS. *ppp* shall find . . your rest.

No. 27.—MICHAEL AND CHORUS.

Andante tranquillo. ♩ = 69.
8va.....

pp 3 3 3
col Ped.

MICHAEL.

P
They sleep, they sleep. they are fall - en a .

- sleep. The night . . de .

- scend - eth; The pro - mise of

God . . hath brought them sleep. The vi - sion end - eth.

Più lento. *p*

Sleep, A - dam, sleep, . . . sleep, Eve,

Più lento. $\text{♩} = 66.$ *ppp*

for-get your woes . . . From all dis-tress . . . the sweet release,

Of long-est day of toil the ea - sy close . . . This ev - er shall be.

Sleep! Sleep!

CHORUS. SOPRANO. *pp*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

In Pa - ra -

In Pa - ra -

In Pa - ra -

In Pa - ra -

D

- dise . . . no more . . . shall he . . . a - wake;

- dise . . . no more . . . shall he . . . a - wake;

- dise . . . no more shall he, shall he . . . a - wake;

- dise . . . no more shall he, shall he . . . a - wake;

poco cres.

When the day break - eth, As a dream when he a - wak - eth,

poco cres.

When the day break - eth, As a dream . . . when he a - wak - eth,

poco cres.

When the day break - eth, As a dream when he a - wak - eth,

poco cres.

When the day break - eth, As a dream . . . when he a - wak - eth,

ppp *Un poco più mosso.* *meno p*

His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

ppp *meno p*

His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

ppp *meno p*

His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

ppp *meno p*

His childhood shall be : Sleep ! Sleep ! Of an - gel - songs their sons shall

Un poco più mosso. $\text{♩} = 80.$

pp

8138.

cres. tell— Of the tree— Of the gar - den where they might *cres.*
cres. tell— Of the tree— Of the gar - den where they might *cres.*
cres. tell— Of the tree— Of the gar - den where they might *cres.*
cres. tell— Of the tree— Of the gar - den where they might *cres.*

mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*
mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*
mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*
mf dwell— Of the ser - pent of Hell— Of the fruit they did take, And *rall.*

cres. *rall.*

E Tempo lmo. *pp* fell— As a dream, as a
pp fell— As a dream, as a
pp fell— As a dream, as a
pp fell— As a dream, as a

dim. *pp*

8138. P

dream shall their child - hood be, As a
dream shall their child - hood be, As a
dream shall their child - hood be, As a dream,
dream shall their child - hood be, As a dream,
8va

mp *dim.* *rit.* *a tempo.*
dream, and their hope as a me-mo-ry— Sleep, A - dam,
mp *dim.* *rit.* *a tempo.*
dream, and their hope as a me-mo-ry— Sleep, A - dam,
mp *dim.* *rit.* *a tempo.*
and their hope as a me-mo-ry—
8va
and their hope as a me-mo-ry—
rit. *ppp a tempo.*

sleep, sleep, Eve, and rest you well.
sleep, sleep, Eve, and rest you well.
pp Sleep, A - dam, sleep, sleep, Eve, and rest you well.
pp Sleep, A - dam, sleep, sleep, Eve, and rest you well.

No. 28.—CHORUS OF ALL ANGELS.

Andante quasi Adagio. ♩ = 80.

The piano accompaniment consists of four systems of grand staves. The first system includes a tempo and time signature instruction: *Andante quasi Adagio.* ♩ = 80. The music is in 3/4 time and G major. It features flowing sixteenth-note patterns in the right hand and sustained chords or moving lines in the left hand, often connected by long slurs.

This section includes vocal parts and piano accompaniment. The vocal parts are arranged in five staves: Soprano, Alto, Tenor, Bass, and 8va (Octave). The lyrics are "Glo - - - - - ry to". The piano accompaniment continues with similar flowing patterns. The 8va part is marked with a forte 'f' and a piano 'p' dynamic. The piano part at the bottom of the system includes a series of chords marked with 'p' (piano) dynamics.

God on high, To

God on high, To

God on high, To

God on high, To

8va.....

man be peace! To

man be peace! To

man be peace! To

man be peace! To

man be peace! To

cres.

man be peace!

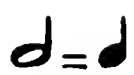
man be peace!

man be peace!

man be peace!

man be peace!

8138.



1st SOPRANO.

pp

Al - le - lu - ia, ..

2nd SOPRANO.

pp

Al - le - lu - ia,

1st ALTO.

2nd ALTO.

1st TENOR.

pp

Al - le - lu -

2nd TENOR.

pp

Al - le - lu -

BASS.

8va.....

*pp**dim.*

A - men,

A - men,

Al - le - lu - ia, .. A -

Al - le - lu - ia, .. A -

ia, A - men,

Al - le - lu - ia, .. A -

ia, A - men,

Al - le - lu - ia, .. A -

Al - le - lu - ia, A -

8va.....

Al - le - lu - ia, Al - le -

Al - le - lu - ia,

- men, Al - le - lu - ia, Al - le -

- men, Al - le - lu - ia,

- men, Al - le - lu - ia,

- men,

- men,

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of arpeggiated chords, while the bass staff provides a steady accompaniment with eighth notes.

lu - ia, Al - le -

Al - le - lu - ia,

lu - ia, Al - le -

Al - le - lu - ia,

lu - ia, Al - le -

Al - le - lu - ia,

The piano accompaniment continues with similar arpeggiated figures in the treble and a consistent bass line.

lu . . . ia, . . . A

ia, A

lu . . . ia, A

Al - le - lu - - ia, . . . A

lu ia, A

Al - le - lu . . . ia, A

pp

A

p

G $\text{♩} = \text{♩}$

men.

men.

men.

men.

men.

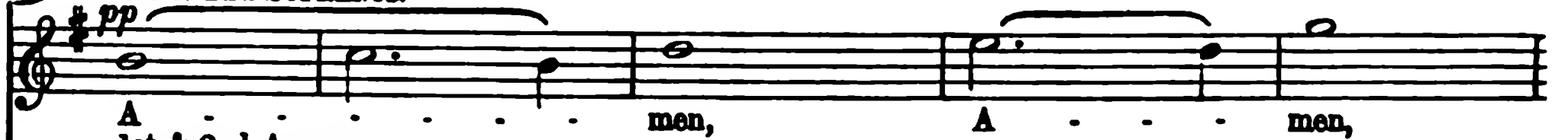
men.

men.

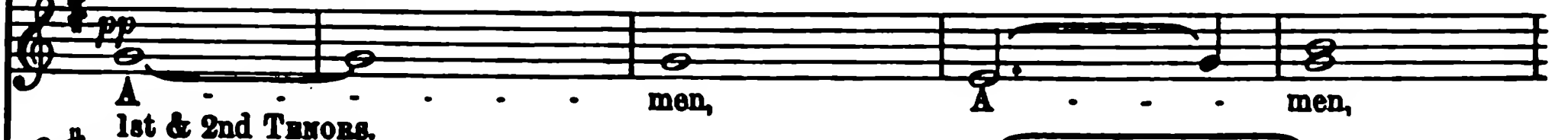
G $\text{♩} = \text{♩}$



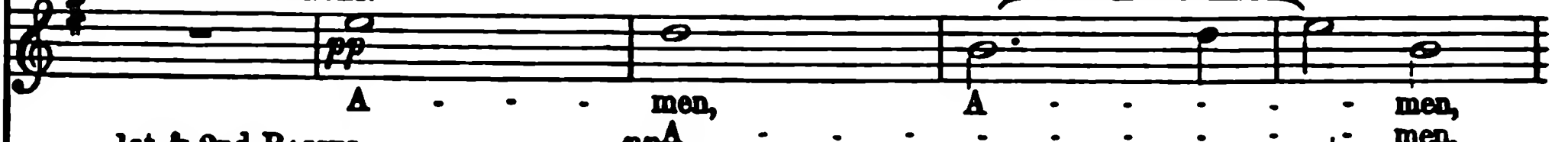
1st & 2nd SOPRANOS.



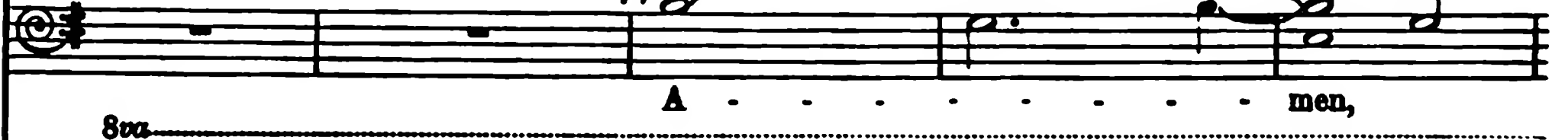
1st & 2nd ALTOS.



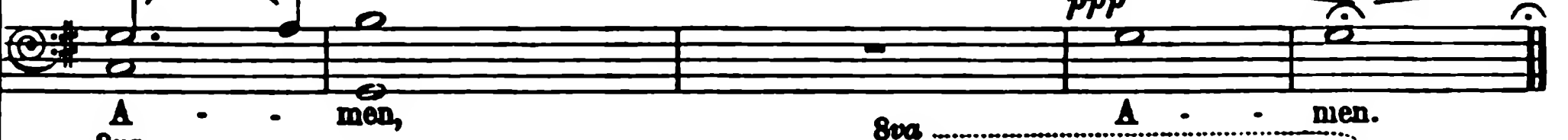
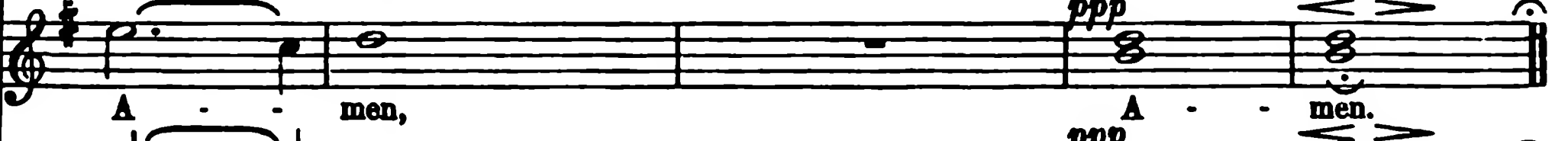
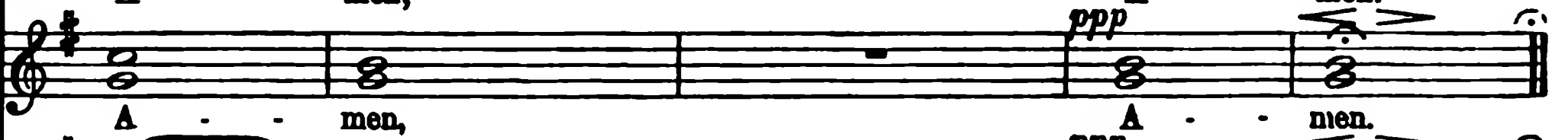
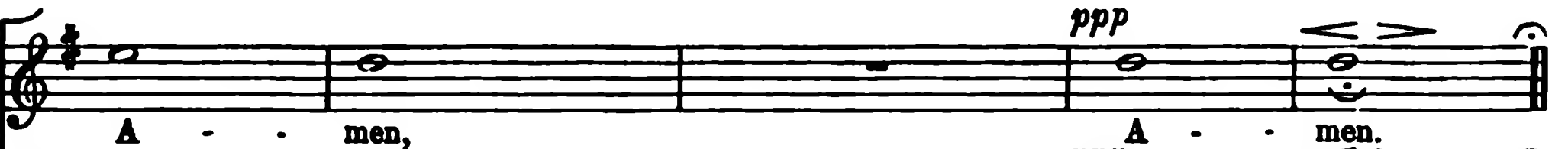
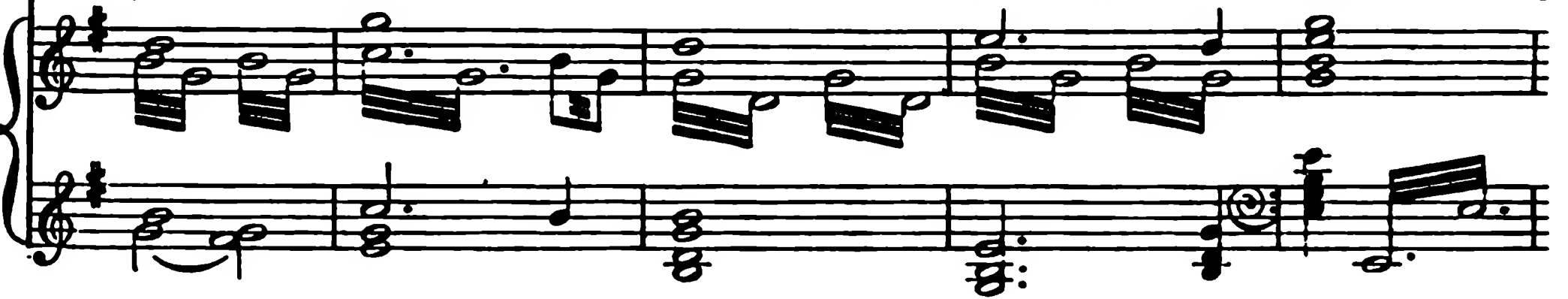
1st & 2nd TENORS.



1st & 2nd BASSES.



8va



8va

8va



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DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

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Those who are acquainted with the composer's previous works will have formed high expectations with regard to the work sung to-day for the first time; and these expectations will certainly not have been disappointed. . . . The breadth and ingenuity exhibited in the working out of his materials, give very remarkable strength and effectiveness to the close of a composition to which very high rank among modern English works will be readily accorded.

DAILY TELEGRAPH.

"St. Cecilia's Day" sustains through every number the interest of powerful and charming music—interest certainly not lessened to English ears by the unmistakable English flavour which is perceptible, notwithstanding the composer's free harmonies.

STANDARD.

If choral societies do not take "St. Cecilia" in hand, at the earliest opportunity, the loss will be theirs. . . . The applause which broke forth at the close was no mere complimentary demonstration.

MORNING POST.

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THE TIMES.

That the new Cantata is a work of the highest genius, worthy in all respects to rank with the best work of the composer, will hardly be contested.

DAILY TELEGRAPH.

In all respects it is worthy to stand beside "St. Cecilia's Day," and to join hands with that masterwork of modern English art, "Blest Pair of Sirens." . . . To sum up, over this new work beauty is spread—beauty of theme, beauty of treatment, both in harmony and counterpoint; and the beauty of the higher expression which does not depend upon technical means. Dr. Parry has, therefore, scored again, and our English art is the richer by a masterpiece.

DAILY NEWS.

There are a series of, for the most part, remarkably fine choruses, divided by solos; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotiv*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

DAILY CHRONICLE.

The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. . . . The instrumentation is full of interesting and felicitous touches.

SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords.

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THE TIMES.

If "The Revenge" does not become widely popular among choral societies it will be to the loss of those societies.

DAILY CHRONICLE.

A work for which there is a widespread popularity in store.

DAILY NEWS.

In a word, Mr. Stanford has written a vivid, powerful, patriotic, and masterly work of its class, which has commenced what must prove a long career of popularity.

THE GLOBE.

The work is full of beauties from beginning to end, and will greatly enhance the reputation of the composer, who directed this performance, and at its conclusion was twice called for, and greeted with enthusiastic and fully merited cheers.

ATHENÆUM.

That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt.

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DAILY TELEGRAPH.

. . . There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

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